BROADCASTING

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THE NEWS MAGAZINE OF THE FIFTH ESTATE

THE JOHN CRERAR LIBRARY MAR 25 1933

"What's to do about it?...
Let's turn out the lights and go to sleep!"

SO goes the chorus of Tin Pan Alley's recent song sensation. The melody lingers . . . but the philosophy is wrong. *This is no time to turn out lights and go to sleep!*

THIS IS 1933!

Radio never sleeps . . . *it works night and day.*

Here in New York . . . serving a potential consumer-audience of 12,055,187 persons . . . WMCA is *always* on the job. Day and night WMCA is creating good will for many clients . . . *WMCA is selling merchandise for them.*

WMCA *NEVER* TURNS OUT THE LIGHTS AND GOES TO SLEEP!

WMCA *KNOWS* WHAT TO DO ABOUT IT!

America's Premier Regional Station

WMCA

NEW YORK CITY

Donald Flamm President

KNICKERBOCKER BROADCASTING CO. Inc.

WMCA BUILDING NEW YORK CITY

New WMCA transmission plant at Flushing, L. I.

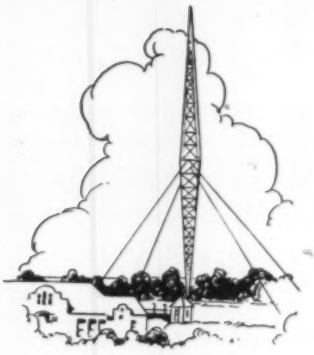
CHICAGO OFFICE FREE & STEININGER 180 N. MICHIGAN AVE. CHICAGO ILL.

. . now equipped

WLW
KMOX
WABC
KSL
WHAS
WCCO

. . contracted for

WSB
WOR
WHAM
KVOO

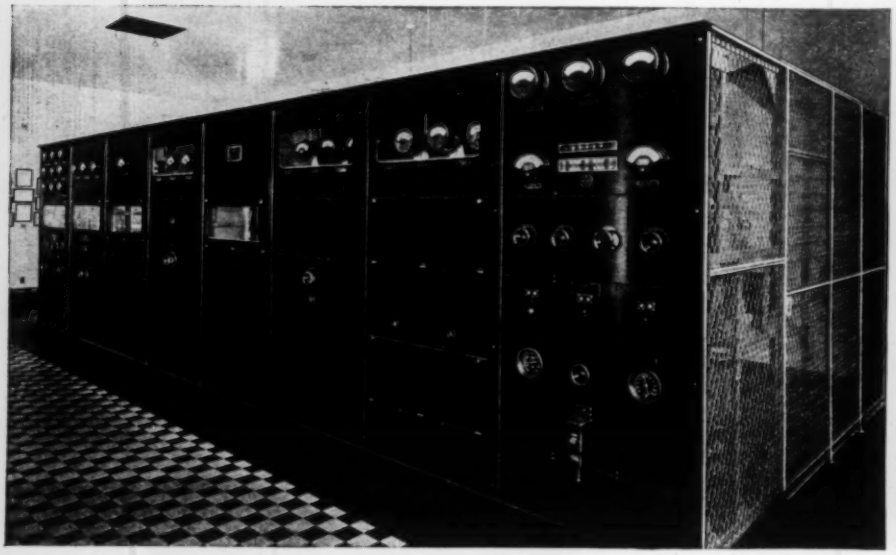


Superior quality and performance with Western Electric 50 KW Transmitters

These ten nationally known broadcasting stations chose Western Electric 50 kilowatt transmitters because they *knew* that Western Electric equipment would give highest quality, utmost dependability. Long experience in making telephones and other sound transmission apparatus has made Western Electric the recognized leader in the electrical communication field.

More than 175 stations are now Western Electric equipped. These range in power from 50 watts to 50 kilowatts—an indication of the wide selection Western Electric offers to broadcasting stations. In addition to transmitters, there are Western Electric Speech Input Equipments, Tubes and Pick-up Apparatus.

Whatever your broadcasting needs, rely on the leader—Western Electric!



Western Electric 50 Kilowatt Radio Transmitter Installation

9 Type Speech Input Equipment for use with 50 Kilowatt Radio Transmitters

Western Electric

RADIO TELEPHONE BROADCASTING EQUIPMENT

Distributed by **GRAYBAR** *Electric Company*

GRAYBAR ELECTRIC CO. B 1-33
Graybar Building, New York, N. Y.

Gentlemen: We are interested in Western Electric Radio Broadcasting Equipment, transmitter to have power rating of.....

Include, information regarding:
Moving Coil Microphone ☐
Speech Input Equipment ☐

NAME.....

ADDRESS.....

CITY.....STATE.....

KMOX

St. Louis ■

Let us tell about YOUR product, too!

AS FAST as the flight of time are new heights of success being attained by KMOX. Not only success for our station but successful results for our advertisers for on those results only can we predicate our story. Right now we're doing a real, workmanlike selling job for some 105 manufacturers and our renewal ratio of 64.3 indicates nothing less than the producing of sales.

We'd like an opportunity to tackle the job of increasing sales for other manufacturers. We have some very definite thoughts on what would constitute a good plan for advertising and merchandising baking powder—or breakfast food—or socks—or lipstick. If you make these or any of the dozens of other things people use regularly, our millions of listeners throughout the entire Mississippi Valley would like to hear more about them—and in the way *WE* can tell them!

KMOX
True Stories

Not long ago one of our clients, the head of a St. Louis department store, had some ten thousand pairs of women's hose which he wanted to dispose of as quickly as possible and with a fair profit. This man, whose program is on our station daily, first put a reduced price on the hose, then announced the sale and the price on his program over KMOX. Within two hours after the broadcast our client had over eight hundred orders and by the end of the second day he didn't have a single sock left out of the ten thousand.

KMOX Will Do This For You, Too!

KMOX The Voice *of* St. Louis, Inc.

■ ■ ■

KMOX
Saint Louis

KEY STATION OF THE COLUMBIA BROADCASTING SYSTEM
50,000 WATTS • 1090 KILOCYCLES • 275.1 METERS

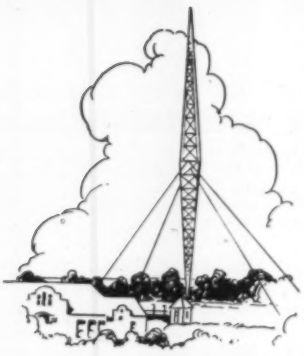
Studios and Offices: Mart Building, St. Louis, Mo.
Transmitter: Baumgartner Road, St. Louis County

. . now equipped

WLW
KMOX
WABC
KSL
WHAS
WCCO

. . contracted for

WSB
WOR
WHAM
KVOO



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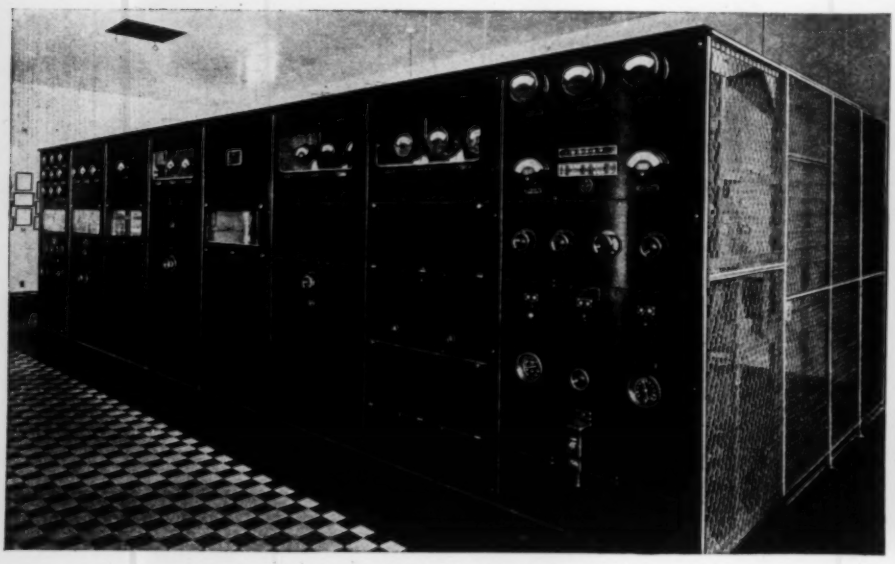

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Transmitter: Baumgartner Road, St. Louis County

If You Sell » » » »

TIME
TUBES
ALENT
RANSMITTERS
RANSCRIPTIONS

In Fact---If You Have a Sales Message To the Radio Industry . . . .

PUT IT IN PRINT

In

BROADCASTING

THE NEWS MAGAZINE OF THE FIFTH ESTATE

Our Complete Coverage of the Broadcast Industry Is Your Assurance of Reaching the Largest Number of Points of Sale

NATIONAL PRESS BLDG. WASHINGTON, D. C.

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VOL. 4, NO. 2 | WASHINGTON, D. C. | JANUARY 15, 1933 | $3.00 PER YEAR—15c A COPY

Changes In Advertising Media, 1929-1932

By HOWARD HENDERSON*

J. Walter Thompson Co., Advertising

Radio Made Steady Gains, While Newspapers, Magazines, Billboards and Car Cards Bowed To Depression

FROM 1929 through 1931 the four original media, so called, lost a total of $127,000,000 in advertising revenue, or 23 per cent, while radio gained $17,000,000 or 89 per cent. Just how this revolutionary change in media came about is explained by Mr. Henderson, an experienced agency executive, whose analysis concludes that radio "enticed advertising dollars into circulation that might otherwise have been withheld".

Mr. Henderson

THE WORD MEDIUM as applied to advertising has always troubled me. It implies that the advertiser lives in one world, the consumer in another, with no communications possible until the advertiser has put the consumer into a trance. Perhaps some of our depression advertising justifies this notion. But that is another story.

As a matter of practice an advertising medium is a way to catch the consumer off his guard. He settles down to read his newspaper. No sooner has he finished the comics than he is interrupted by advice on what to smoke. Even in his magazines, the advertising is so adroitly arranged that he cannot help but trip over it in finishing his story. Weary, he flees to the country in his automobile; posters pursue him. He tries the street car, and his tired eyes shift from the passengers opposite to a flashy row of car cards. On the rubbish cans, express wagons, taxi-cabs, busses, everywhere, his eye meets advertising.

Then Came Radio

AND NOW—anno domini 1933—he rushes home to ease his nerves with soft music or jazz and his *ears* are assailed with radio advertising. No more peace, no more privacy. The media have caught him, broken down his guard, penetrated his soul, and he buys. And somewhere a cash register rings triumphantly, and a sales curve struggles upward.

All these methods of catching the consumer off his guard are owned and operated as separate enterprises. And they have had strange experiences in these years of depression. All in the last five years have suffered heavy losses except one—that boisterous upstart, radio. How it all came about and why, is the subject of this paper.

Media Trends 1929-31

FROM 1929 through 1931, according to the U. S. Department of Commerce Yearbook 1932, newspapers lost $55,000,000 in advertising revenue; magazines, $37,000,000; outdoor advertising, $30,000,000, and car cards $5,000,000. Expressed in terms of the fat revenues each enjoyed in 1929, newspapers lost 21%, magazines 18%, outdoor advertising 50%, car cards 50%.

And while this battle royal for the consumer's attention was going on, radio broadcasting slipped into the ring. Exhilarated by $10,000,000 of revenue in 1928, it added another $9,000,000 in 1929, and by the end of 1931 had captured $36,000,000 of the precious advertising revenue, or a gain of 89% from 1929!

Selecting Media in 1926

EXPRESSED in figures alone, this terrific struggle for a share of the diminishing U. S. advertising dollar is hard to evaluate. In an attempt to reduce it to human terms, imagine yourself an advertiser of a product having national distribution in 1926. How can your advertising dollar be most profitably spent in each of the four major media?

You are most concerned about gaining ground in the principal market centers. You want to support your dealers, each in his own community. You want a medium that is flexible, that can be shifted on short notice to meet changes in competitive conditions, that can tie up your product directly, perhaps, with the name of the local distributor. What better way than with newspapers? And so you decide to invest 49 cents of your dollar in newspaper advertising.

In addition, you want a strong background of advertising in a medium that will stay on the library table more than a single day, that can illustrate your product in a fine-screen plate, or perhaps in color. You want something that will tell your story to selected prospects, omitting most of those who have no money to buy your product. Perhaps you want to expose your coupon to readers for at least a week or a month, in the hope that it will bring an inquiry. With these points in mind, you decide to spend 35 cents of your advertising dollar in magazines.

Having provided for telling your story completely in newspapers and magazines, you recognize the need for reminder advertising. You want to catch those who do not read carefully their newspapers, or their magazines, and impress upon them a very brief message about your product—inadvertently, while they are motoring to and from the city, or walking, or taking a street car. And so you decide to spend 13 cents of your dollar in outdoor advertising and 3 cents in street car cards.

And in 1931!

AS A MATTER of record, this is exactly the way Mr. Average Advertising Manager spent his advertising dollar in the rosy-fingered year of mounting prosperity, 1926.

In contrast, what were his decisions in 1931, when every eye was strained in vain toward that mythical corner where prosperity was supposed to be?

"I have 11 per cent less to spend this year than in 1926," he said. "Newspapers are still most important, but I'll cut them to 46 cents. Magazines are essential, too; I'll give them 38 cents of my shrunken advertising dollar; less in total than 1926, but more in proportion. Our sales are off; we need some extra pressure; radio did well last year on a nickel, so I'll raise it this year to 8 cents. That will leave 7 cents for outdoor advertising and 1 cent for street cars."

Reasons for Radio Gains

IN 1932, the Columbia Broadcasting System set out to answer the question: *Does radio sell goods*? By using a disinterested authority to conduct the investigation, the network arrived at results which hold good equally for the National Broadcasting Company as well. Prof. Robert F. Elder of the Massachusetts Institute of Technology, made the survey. It is recognized among advertising people as an outstanding achievement, free from the inevitable misinterpretations so common to the usual survey in the field of intangibles.

From about 14,000 homes of telephone subscribers, a list of the branded products used was analyzed and the homes divided according to those with radios and those without. Roughly speaking, Prof. Elder took as 100 the number of times a given brand was mentioned in non-radio homes. Then the number of times more that this brand was mentioned in radio homes, indicated its greater popularity. All other factors be-

*Text of paper read before recent meeting of National Association of Teachers of Marketing and Advertising by Cincinnati manager, J. Walter Thompson Co.

ing equal, this increased popularity must have been due to radio advertising. As a result, the brands using radio advertising showed a 29.3% greater popularity in radio homes than in non-radio homes.

Elder's Conclusions

TO CHECK this, he made the same analysis of products *not* advertised by radio. The results strikingly confirmed the original findings; products not advertised by radio were less popular in radio homes —the same homes which had found radio-advertised products more popular.

The conclusions as taken from page 32 of the published report were three:

"1. That radio-advertised products show a measurable increase in use in radio-homes.

"2. That this increase in use broadly parallels the length of listening-time. In other words, 'The more they listen, the more they buy what they listen to.'

"3. That radio-advertising is able to produce these sales gains at remarkably low cost.

"In sum, that *Radio Does Sell Goods.*"

The results of this survey are further confirmed by the case analyses of the three competitive products in the toilet goods field and the expenditures of ten leading advertisers of convenience goods whose sales respond directly to advertising. These examples showed that in actual practice radio can and does increase sales

(*Continued on page 28*)

HIRES A CRITIC
WHAM Told Faults Each Week
By Ex-Newspaper Man

BLINDNESS to habitual faults is as characteristic of the broadcasting organization as of the individual.

William Fay, general manager of WHAM, Rochester, believes that, and is doing something about it. He has provided his staff, and being modest, himself, with a professional critic, an individual with discernment above the average as evidenced by his two decades as music critic of the late NEW YORK WORLD.

The critic, whose name is withheld, checks the station's deportment before the public ear, and reports once a week at a meeting of department heads on announcers' work, balance of programs, effectiveness of musical and dramatic presentations and kindred details.

The critic seldom listens alone to an important program. When an outstanding musical or dramatic broadcast is scheduled, he usually invites to his home persons who he knows enjoy such offerings, and at the opportune moment turns on the receiver. Then, with an intent and unsuspecting group to demonstrate audience reaction, he is prepared to notice program flaws and descrepancies, if there be such, as well as its effect upon others disinterested save for the entertainment.

Karl Knipe Is Appointed Sales Manager of CBS

Mr. Knipe

KARL KNIPE, formerly of J. Walter Thompson Co. and until recently executive assistant of the Reuben H. Donnelly Corp., Chicago publishers, has been appointed sales manager of CBS, according to announcement by H. K. Boice, CBS vice president in charge of sales.

Mr. Knipe began his career on the editorial staff of the PHILADELPHIA EVENING BULLETIN but soon switched to advertising. He was sales promotion manager of COLLIER'S WEEKLY for two years and then with the J. Walter Thompson Co. for four and a half years, during which time he directed its Paris office.

Radio At Ad Club

THE FIRST of the series of discussions before the radio group of the New York Advertising Club being arranged by Walter Neff, assistant sales director of WOR, Newark, will take place Wednesday noon, Jan. 25, and will feature a talk by O. H. Caldwell, editor of ELECTRONICS and former Federal Radio Commissioner, on "New Things Up Radio's Sleeve for Advertising Men."

RCA Victor Places Turntable on Mart

A NEW turntable for broadcast purposes, which will reproduce lateral-cut records and transcriptions at either 78 or 33 1/3 r.p.m., is announced by RCA Victor Co. for outright sale to stations. Capable of accommodating disks up to 17 inches in diameter, the apparatus is said to incorporate many new features, including a self-starting constant-speed synchronous motor of torque sufficient to prevent "wows," a ball-bearing speed-reduction mechanism, improved magnetic pick-up, inertia-type suspension arm, shockproof mounting and a pre-setting device.

The apparatus was developed for NBC and has been ordered by all NBC-operated stations. Deliveries can be made within 15 days. Full information regarding the apparatus and price can be procured from RCA Victor Co., Camden, N. J. The equipment bears the designation "Type UZ-4210, and is described in RCA-Victor Bulletin No. 27.

Handles CBS Spot

RADIO SALES, Inc., has been formed as a subsidiary of CBS to handle national spot business for stations operated by that network. Roger T. Vernon is in charge at New York offices of CBS, and Robert V. Stephenson is in charge in Chicago.

How Can Radio Advertising Be Improved? . . .

LISTENERS' answers to the query, "How can advertising over the radio be improved?", are presented in the following winning essays in a contest just concluded by the General Electric Company in connection with its programs featuring Heywood Broun on the NBC-WEAF network.

Prizes in merchandise valued at $1,000 were awarded for the best letters each week for four weeks. Four divisions of General Electric were featured in successive weeks, viz., the Hotpoint range division, refrigeration, appliances and lamps. Batten, Barton, Durstine & Osborn, New York, handled the contest.

The winning essay in the Hotpoint range divisions contest, written by Marshall Ward, of Fairfield, Conn., follows:

Good Will Held Good

"RADIO PROGRAMS should be used for no other purpose than to build good will. Unnecessary repetition of advertising talks produces in the listener a feeling of mild annoyance which persists even where the balance of the program is more than ordinarily good. It is not too much to say that every potential customer of General Electric understands the significance of the initials G. E. The company has spent much money in acquainting the radio audience with products in which the members of that audience are most likely to be interested. If General Electric were to confine its future radio advertising to the occasional mention of the name or initials no advertising value would be lost and good-will building would become an accomplished fact.

"The present situation of the listener is like that of the child who is offered a dose of caster oil and a piece of candy at the same time.

"When radio programs, except for the newcomers, carry just enough identification to let the listener know to whom he is indebted for his recreation or amusement, the radio millenium will be at hand. (Heaven, speed the day!)"

Intimacy Stressed

THE WINNING essay in the refrigeration division, by William E. Curtis, Worcester, Mass., follows:

"The most important improvement in advertising over the radio, is, to my mind, to create the illusion that the announcer is speaking directly and personally to the listener. The announcer who can produce this effect on an audience is the one who commands attention. A sales talk into the microphone should be as simple and pleasing as a friendly conversation. It should appear to be impromptu,—not as if a salesman were reciting his part by memory. A gentle voice with an air of personal contact is the kind that produces the best results. The announcer should consider the microphone as if it were his best friend with whom he was in intimate conversation."

Winner in the appliance division was Mrs. Chester A. Crapper, of Brooklyn, N. Y. Her essay follows:

Opposes Goat-Getting

"RADIO ADVERTISING can be improved when sponsors realize that catching the listener's attention does not mean getting his goat. They should remember that the public *want* to hear of modern products and are unconsciously making mental notes on those we hear being advertised, but we want facts; what it is, what it does and what it costs, not glorified election speeches.

"High-pressure salesmanship is at all times very annoying but on the air especially.

"Constant repetition is fatal. Right now I could deliver the beauty talk of a woman who each week gushes the same tiresome thing. Certainly sponsors are justified in making announcements of their goods, but a brief one would suffice.

"When an announcer tries to cajole me into buying something some movie star says is swell, I get mad! I am an individual and as such am entitled to be appealed to as one, not as a constituent of the movie-worshipping public.

"Some programs lack that ring of sincerity in their sales talks. To me, a man is absurd extolling the virtues of a cream or lotion about which he knows nothing. The same goes for a woman recommending a mild cigar."

First prize in the lamp division contest went to Craig L. Brown, of Canton, S. D. His essay follows:

"A radical change in the art of over-the-radio advertising is strongly advocated by an ever increasing number of dissatisfied radio fans. Lavish praises and unmerited statements of worth on the part of the advertisers concerning their products have sorely tried the credulity of the buying public. The words 'greatest' and 'best' have been used so persistently that they not only fail to carry conviction but tend to erect a wall of sales resistance around the prospective purchaser. The use of flagrant superlatives must be dispensed with in favor of simple statements of fact as to the quality and merit of the product.

Wants Pleasing Program

"ANY BREAK in the smooth order of a program is not only unnecessary but unwise as it arouses a feeling of resentment in the hearts of those who make up the audience; let the advertising statements be made at the beginning or conclusion of the program, shielding such advertising tactfully so that it does not dominate the entertainment value of the program. Above all—a pleasing and entertaining program is the better advertisement because if the public likes the program, good will is spread and the mission is completed."

"Tarzan": A Modern Radio Success Story

By BARTON A. STEBBINS
President, Logan & Stebbins Agency
Los Angeles

Transcription Has Five Sponsors, Sustaining for Others; Unique Technique in Sound Effects Attained

Mr. Stebbins

ONE OF the most spectacular of recent radio program successes is "Tarzan of the Apes", which had already achieved fame in book form, in newspaper strips and in motion pictures. While this advance popularity undoubtedly paved the way for the transcription series, it does not entirely explain the instantaneous response which greeted the radio serial. An entire year was spent in technical preparation so that now sound synchronization which would be impossible on a "live" program is employed in the transcription series. Morever, clever merchandising tieups have been added.

THE RAPIDITY with which the radio serial "Tarzan of the Apes" has achieved popularity within only a few months stands out as one of the most sensational instances of sure-fire success in the history of broadcasting.

"Tarzan's" popularity over the air already rivals his following in book form (though more than ten million copies have been sold), in newspaper strip and in motion pictures. Besides having five sponsors in scattered sections of the country, the transcription feature is carried on three NBC-owned stations in the northwest as a sustaining program.

Sponsorship of this unique program in any territory is given to responsible advertisers who are in a position to utilize efficiently and properly a five-times-a-week broadcast, 15 minutes in length, in somewhat the same way that newspapers are selected or permitted to run the Tarzan strip.

Strategically Placed

IN THE FORM of electrical transcriptions the program can be presented at times most strategic in competition with local or network broadcasts and in scattered territories where certain advertising is most needed.

Among the sponsors of the program to date, together with the stations used, are:

Signal Oil Co., Los Angeles—KFWB, Los Angeles; KPO, San Francisco; KGB, San Diego; KDB, Santa Barbara; KMJ, Fresno; KERN, Bakersfield; KFXM, San Bernardino.

Foulds Milling Co., New York, (macaroni)—WBBM, Chicago; CKOK, Winsdor-Detroit; WCAH, Columbus, O.; WSPD, Toledo; WCAE, Pittsburgh; WKRC, Cincinnati; WFBM, Indianapolis.

Crete Mills, Crete, Neb.—KFAB, Lincoln, Neb.

Adlerika Co., St. Paul, Minn.—KSTP, St. Paul.

Hoyland Flour Mills Co., Kansas City—WDAF, Kansas City; KOMA, Oklahoma City; KFH, Wichita.

NBC-owned stations, as sustaining program—KGR, Seattle; KGA, Spokane; KEX, Portland, Ore.

New Technique

"TARZAN" produces in transcriptions effects that will always be utterly impossible in live production before the microphone. Thus it exploits a great new field which offers almost unlimited opportunity for the imagination and technique of the developers of radio programs.

Sound effects are synchronized to a degree that could never be achieved before the studio microphone. All the birds and beasts of the jungle appear in their own voices. Sound equipment is taken to zoos in all parts of the country where suitable animals are available. There the operator waits hours and days recording the voices of tiny birds, lions or trumpeting elephants in all of their various moods. A tremendous collection of these sounds has been assembled and appropriate portions are synchronized on the transcriptions with fraction of a second exactitude and with emotional quality that fits the story. "Tarzan" on the air is the jungle made audible.

Numerous Rehearsals

IN ONE of the programs cannibals were stealing a man's soul, according to primitive Swahili ritual. Whole libraries of ethnology and exploration were searched until the actual ritual was found recorded in the Swahili language. Drums were made according to the specifications of explorers. Twenty colored people, some of them perhaps actually descended from Swahili ancestors, were taught the ritual and the rhythm of the drums. They were rehearsed for days to make a four-minute program which could be fitted into its proper place in the transcription.

In another program characters are in a deep cavern. A cave was built in the transcription studio so that voices would echo with hollow resonance until they reached the microphone.

Such sound effects demanding perfect synchronization are impossible except in transcription where every necessary component of the program can be assembled in its proper place, although made miles away, by jackals at night in the zoo, by ringnecked doves, parakeets or elephants.

Year's Preparation

"TARZAN" first went on the air on Sept. 12 following an entire year of technical preparation. The entire cast is employed on full time. There is a full time director. A trained radio writer devotes his entire time to producing the script from the original Tarzan books. Edgar Rice Burroughs, Tarzan's famous author, devotes from one to three hours revising each script. And with "Tarzan" on the air five days each week, this means practically several hours each day. Two sound men are employed on full time. An average of four hours of rehearsal is necessary for each program of fifteen minutes.

When this is compared with the quick production of live drama before the microphone, requiring little rehearsal, no apparatus and no permanent staff, it becomes more clear how different is the "Tarzan" technique.

This means, of course, that "Tarzan" requires great investment. It is undoubtedly the most expensive transcription produced. By the same token it is expensive for the advertiser, not simply because of its popularity, but because of time and capital investment.

Merchandising plans specially adapted to the programs have spread its influence farther, until "Tarzan" on the air is becoming as well known a feature as it has ever been in books and newspapers or motion pictures.

That the program has secured results for each of its sponsors, there can be no doubt. It was our privilege to find with Signal Oil Co. that it was a "direct action"—a get-sales-today—medium as well as a builder of publicity and good-will. Foulds Milling Co. after four weeks reported distribution through 1,520 new retail outlets in the CKOK area alone. Hoyland Flour Mills liked "Tarzan" so well that it added Wichita and Oklahoma City to its audience after a short trial over WDAF. To our minds it is one of the outstandingly successful spot features of all time.

Political Parties Report Sums Still Owing Radio From Election Campaign

ALTHOUGH final figures are not yet available on expenditures by the political parties for radio time purchased during the recent presidential campaign, financial statements of the parties as of Dec. 31 disclose they still have accounts payable for radio amounting to about $250,000.

The statements were filed with the clerk of the House of Representatives pursuant to the law, which makes mandatory the disclosure of campaign receipts and disbursements. Total figures have not yet been computed, but Senator Dill, (D.) of Washington, recently estimated that, all told, approximately $2,000,000 was spent during the campaign for time over networks and independent stations.

The Democratic National Committee, according to the Dec. 31 report, was obligated to NBC to the extent of $107,571.71. It had an unpaid balance of $47,650.50 with CBS, and owed World Broadcasting System $959.65. Its total unpaid obligation amounted to $839,385.

The report of the Republican Committee did not show exact radio obligations, but stated that accounts payable for "radio and other expenses" amounted to $124,971.84. The bulk of this total is believed to be radio obligations.

Dramatizing Credits

A DRAMATIZED sponsor's message utilizing four dramatic stars was introduced by the Pepsodent Company in its "Amos 'n' Andy" program Jan. 2 on NBC. The dramatized credits presented at the opening of the programs run about three minutes, and are used in three programs weekly. The material is suggested by dentists. The William Wrigley, Jr., Co., similarly, has been using members of the "Myrt and Marge" cast as well as stars of other sponsors' programs on CBS for dramatized credits.

Phonograph Broadcasting Ban Held Illegal and Unenforceable

Schuette Sees Move to Boost Transcriptions As Steps are Taken to Buck Publishers

THE NEWLY imposed ban on the broadcasting of phonograph records, according to competent legal authorities, is illegal and cannot be enforced either by the phonograph companies or the copyright owners.

Leading phonograph companies now are inscribing their records with the phrase "not licensed for radio broadcast." The restriction, it is understood, was fostered by the Music Publishers' Protective Association, counterpart of the American Society of Composers, Authors & Publishers in the recorded program field, which collects royalties for transcriptions and records from so-called "public performers."

Termed "Bluff"

OSWALD F. SCHUETTE, director of copyright activities of the NAB, who is inquiring into the record restriction, declared that the move is a "bluff" and is wholly illegal. He said it appeared to him to be a veiled attempt on the part of the copyright group to force the use of transcriptions to the exclusion of records, since MPPA collects at the rate of 25 cents per number used in each transcription, and 50 cents for "restricted" numbers—royalties now being paid by advertisers through their agencies—whereas a royalty of only two cents is paid on each record.

Lawyers who have studied the case declare that the record ban represents a "use restriction" heretofore adjudged illegal in analogous cases. They state that the purchaser of a phonograph record, whether it be an individual or a broadcasting station, actually pays a royalty on the record to the copyright owner in the purchase price. The copyright law requires manufacturers of records to pay two cents per record to cover the copyright.

Legal Action Looms

FOR SOME MONTHS attention has been given by advertisers and broadcasters to the royalties on transcriptions. The new ban on records intensifies the issue. The American Association of Advertising Agencies, vitally affected by the transcription royalty to MPPA, has been studying the case and may institute legal action. Stations, it is pointed out, pay to ASCAP a royalty for the right to use copyrighted compositions, and this license should cover phonograph records and transcriptions as well as "flesh" performances. Collection of the royalties on recorded numbers therefore results in "double assessment" on the same commodity, it is contended.

Although ASCAP has consistently refuted it, the charge has been made that MPPA actually is its affiliate and works hand in glove in the collection of copyright royalties. The organizations occupy practically adjoining suites in the Paramount building, New York, and many of the publisher members of the ASCAP board make up the board of MPPA.

Beyond the inscription that records are not licensed for broadcast use there is no explanation of the restriction. It is not indicated whether stations will be asked to pay additional royalties to broadcast records. As issued, the restriction seems conclusive and apparently means that the companies will not permit stations to broadcast records under any circumstances.

MPPA Counsel Explains

AFTER RECEIPT of numerous inquiries, E. C. Mills, ASCAP general manager, said that as a "matter of service to broadcasters" he had consulted the Columbia Phonograph Co. and had received a statement from A. E. Garmaize, its counsel. Mr. Mills informed the stations that ASCAP did not initiate the restriction and did not care how the music in its catalogue is performed.

The statement by Mr. Garmaize said that the notice on the records was based on the recognition by the law of property rights. The labor and skill developed and employed over a period of years at great cost in searching out and properly combining the constituents forming records and in impressing upon the records the work of high-priced artists and orchestras combined to make the property right, he claimed. He continued:

"The broadcast of our records places at the disposal of the public the labor, skill and money investment above described for the sole benefit of the broadcaster, so that the broadcast of our records is a use of our property rights without our consent for the benefit of someone else without any compensation accruing to us, the owners of the property right. Broadcasting stations probably are not aware that they are violating our rights by the broadcast of our records, so that in order to give them notice that we reserve our rights and do not desire them to be violated, we have placed on the labels of all of our records the notice 'not licensed for radio broadcast.'"

Free Music Issued

IN A SPECIAL bulletin to all stations on Dec. 31 Mr. Schuette took the initial step to test out the plan adopted at the St. Louis convention of the NAB for the creation of a Radio Program Foundation, designed ultimately to provide a supply of new and popular music controlled by the industry. A composition published by Randolph Music Publishers, Chicago, titled "Just Like Your Shadow," composed by Benny Davis and Sammy Stept, was sent to all stations for performance without payment of a fee. The same arrangement was made with the publishers for a second number, titled "The Last Mile is the Longest," by Benny Davis and Abner Silver.

Mr. Schuette said he has been approached by many independent composers and publishers who want to cooperate with broadcasters, a step which they have found impossible to do in the past because of the exclusive nature of ASCAP licenses. He said the purpose of the present test is to find out how successful this method is in creating popularity for a composition, on the one hand, and in laying the foundation for future cooperation between broadcasters and independent composers and publishers, on the other. He reported that results thus far have been gratifying.

BOAKE CARTER—Philadelphia newspaperman, long heard on WCAU, who attracted wide attention by his handling of the Lindbergh case broadcasts, is a new news commentator on CBS, five nights weekly, sponsored by Philco.

Railroads Use Radio

FIVE RAILROADS with terminals in Chicago jointly sponsored 13 announcements over KYW, Chicago, calling attention to advertisements on holiday excursion rates printed the same or following day in Chicago newspapers from Dec. 4 to 27. The railroads were Chicago, Milwaukee, St. Paul & Pacific; Chicago & North Western; Illinois Central; Chicago, Rock Island and Pacific, and Chicago, Burlington & Quincy.

Petry Expands

ANNOUNCEMENT has been made of the organization of Edward Petry & Co., headed by Edward Petry, former manager of the Bulova radio account, as exclusive national representatives. Offices are in the Chanin Bldg., New York, Henry Christol, manager; Wrigley Bldg., Chicago, Edward Voynow, manager, and Russ Bldg., San Francisco, J. R. Doig, manager.

Official Canadian Radio Count Made

770,436 Sets are Recorded; Census is Broken Down

THE FIRST official radio census of Canada, showing the number of radio set owners as of June 1, 1931, has just been announced by the Dominion Bureau of Statistics. Like the 1930 U. S. radio census, the report compares these figures with population, and breaks them down into urban, rural farm and rural non-farm classifications and by cities, towns and villages of 5,000 and over. The report apparently has nothing to do with the counts of licensed radios, on which set owners pay their government a $2 per annum tax; the latest figure for these is 592,896 for all provinces during the first nine months of 1932.

The June 1, 1931, report was compiled by the census and vital statistics branch and published under the authority of H. H. Stevens, Minister of Trade and Commerce, Ottawa. Complete copies may be procured from that office. It shows that as of that date Canada's population, not including the Northwest Territories, was 10,367,063, of which 4,795,005 was rural population. In all Canada there were 770,436 radios, 550,935 (or 98.87 per 1,000 population) being in urban homes and 219,501 (or 45.78 per 1,000 population) being in rural homes.

The census, besides distinguishing between rural farm and rural non-farm homes, is also broken down by localities of 30,000 population and over, 5,000 to 30,000, 1,000 to 5,000 and under 1,000. For purposes here only the total figures for each province are shown. They follow:

Province	Population	Total Radios
Prince Edw. Isl.	88,038	3,080
Nova Scotia	512,846	25,704
New Brunswick	408,219	15,765
Quebec	2,874,255	150,469
Ontario	3,431,683	364,312
Manitoba	700,139	45,219
Saskatchewan	921,785	55,330
Alberta	731,605	44,363
British Columbia	694,263	66,124
Yukon	4,230	70
Total Canada	**10,367,063**	**770,436**

Table II of the report breaks the figures down by counties or census divisions, and Table III shows radio sets by cities, towns and villages of 5,000 and over. The latter table is particularly significant to those in charge of calculating potential markets in placing accounts on Canadian radio stations in the larger cities of the Dominions. The leading cities:

City	Population	Number of Radios
Montreal	818,577	70,164
Toronto	631,207	91,656
Vancouver	246,593	28,861
Winnipeg	218,785	19,081
Hamilton, Ont.	155,547	22,456
Quebec City	130,594	8,326
Ottawa	126,872	12,868
Calgary	83,761	7,840
Edmonton, Alta.	79,197	5,659
London, Ont.	71,148	10,819
Windsor, Ont.	63,108	8,415
Verdun, Que.	60,745	7,207
Halifax, N. S.	59,275	5,188
Regina, Sask.	53,209	4,867
St. John, N. B.	47,514	3,943
Saskatoon, Sask.	43,291	3,592
Victoria, B. C.	39,082	5,069
Three Rivers, Que.	35,450	2,046
Kitchener, Ont.	30,793	3,755
Brantford, Ont.	30,107	4,002

In and Out—Radio Sells for This Store

By J. V. HOPKINS
Sales Promotion Manager
Jones Store Co., Kansas City, Mo.

Revue Draws 1400 Daily to Sponsor's Own Auditorium; Manufacturers Share Cost; Press Display Uncut

ANYONE who has been sales promotion or advertising manager of a great department store knows that it's unwise to be swayed by every alluring proposition the advertising breeze brings. That is why The Jones Store, largest department store in Kansas City, spent several months analyzing and testing radio's appeal before it finally signed a contract for a daily broadcast over WHB. The Jones Store "looked before it leaped", but, when it finally leaped, it more than covered the territory!

The first consideration was to obtain the right sort of station connection—a problem which resolved itself into knowing which of Kansas City's broadcasters had the greatest appeal during the daytime period. Spot announcements were used over WHB and other Kansas City stations during two important sales, and the results obtained led us to decide upon more extensive use of the fadio.

DEPARTMENT Store Theater—Auditorium in Jones Store where shoppers stop to watch WHB broadcasts.

Three-fold Purpose

FROM the first we believed that the radio stone could be made to kill a number of birds. We wanted to give entertainment to our patrons, first of all, simply as a good-will measure. This was not enough, however. We wanted to bring people to our store so that they could see the merchandise while they were hearing about it. Thirdly, supplementing the purpose just mentioned, we wanted to get over an effective sales appeal to both the audience in the store and the vaster audience seated before loud speakers in their homes. For a limited number of items on one program, radio is ideal as a medium to "put across" a terse word-picture with prices.

Despite our plan to go into radio, we did not consider for one moment the abandoning of the newspaper—and perhaps this is an answer to newspaper critics of radio broadcasting. The Jones Store has been for years the largest newspaper advertiser in Kansas City, and our newspaper budget has not been cut one whit to carry on our radio campaign.

Manufacturers Cooperate

OUR ADVERTISING by radio is on a 50-50 basis. Manufacturers cooperate with us by sponsoring all or part of each daily broadcast. Four commercials are scheduled each day, and almost invariably aggressive manufacturers take advantage of these spots.

As an additional "sales-maker," a platform has been constructed in the radio auditorium upon which the merchandise advertised on each day's program is displayed. Thus, the prospective buyer in the store's auditorium sees the merchandise and hears about it at the same time. If he is not "sold" on the spot, he will be impressed by the appearance of the merchandise, and will be a potential buyer for the future.

The Kansas City market includes the metropolitan area and the rich rural trading area. Thus, it was no small question to decide what sort of program should be used. Like the little boy who, when asked whether he wanted cake or pie for dessert, said "both!", we at length decided to appeal with a metropolitan radio dish and then to throw in a rural flavor for good measure.

WHB agreed to present its long-established "Farmers' Hour," featuring Rex Kelly, popular cowboy singer, in our auditorium from 12 to 12:30 o'clock each weekday. Of course, the station gives its regularly contracted commercials during this broadcast. From 12:30 to 12:35 a WHB service feature, livestock quotations, allows us to clear the stage, and at 12:35 we present the "Jones Radio Revue", a 40-minute variety show.

The Program Type

THE JONES Radio Revue is a follower of the Ed Wynn-Lucky Strike-Jack Benny school of program formation, which hold *more* than just music, *more* than just gags, *more* than just soloists are necessary. Accordingly, under the able supervision of Allen Franklin, former program director of WFBR, Baltimore, all of these elements are woven together. Franklin knows stage and screen as well as radio, for back in the cradle days of moving pictures—1910-1914—he had Klieg-light fever in California, and, starting with 1917 he barnstormed from one set of footlights to another. His acting experience culminated with eight months on Broadway in the "Blue Ghost" (1929).

To avoid monotony, the program personnel of the "Jones Radio Revue" is changed every two weeks with the exception of the headliners—Franklin; Les "Sunny" Jarvies, chief gagster; the Midwesterners, quartet; and the "Jones' Tuneblenders," dance orchestra. In addition to these headliners, four or five other units are used, to avoid as little repetition of talent as possible during the program.

The Results

THERE'S only one thing to say about the results of our daily broadcasts—the people like them, and they keep coming for more! Fourteen hundred a day is a fair estimate of the attendance, though on the Friday after Thanksgiving a good 3,000 crammed into the auditorium at one time or another during the performance. The Christmas crowds were often so great that it was necessary to turn them away.

In conclusion, there are a few more comments which might be made on our radio venture:

(1) The "Jones Radio Revue" was on the air for a week from WHB's studios, opening "cold" on the second Monday with only radio plugs; nevertheless, there have been crowds from the first.

(2) The lunch room, located near the elevator which takes spectators to the radio auditorium, showed immediate sales results—and other departments swung into line shortly afterwards.

(3) The acts are all strong local units, with a big local following—and the crowds come to see and hear their favorites.

Our attendance seems to show no tendency whatever toward dropping off, and as long as it holds up I think I am safe in saying that The Jones Store is on the air to stay!

MONTGOMERY WARD CONVINCED

Experimental Sponsorship of Santa Claus Sells Radio —To Largest Unit of Department Store—

By HAROLD E. SMITH
General Manager, WOKO, Albany

Mr. Smith

AN IDEA was presented to the Montgomery Ward retail store in Albany and accepted, but in signing the contract the manager asked for a hundred letters a day as proof that radio advertising was effective.

For nearly two years WOKO had tried its hardest to convince the large department stores in Albany and the capital district that radio could do a real job of advertising for them. Every idea that had been successfully used by department stores in other cities was presented to them, programs built by WOKO were auditioned for them, but not one could be found to give radio a real test. Finally, we hit upon this idea for a Christmas program and the Montgomery Ward & Company retail store was prevailed upon to try it.

The idea was simple but a very effective means of promotion. Montgomery Ward & Company presented Santa Claus to the children three times each week in a late afternoon period. Santa talked for 15 minutes on his adventures at the North Pole and on his journeys to and from the Pole by airplane, and the program was enlivened with sound effects. The reading of several children's letters increased interest and insured repeat listeners. A strong appeal for mail was made, with the offer of a free gift to every child writing in.

Each child writing in received a facsimile letter from Santa Claus, telling him to present the letter to him at this headquarters in the Montgomery Ward store, where he would receive a gift. The letter to the child was very attractively done, printed from a facsimile of handwriting with a space for the child's name written in by hand,

(*Continued on page 24*)

Established Artists Used on Program For Quick Results

Household Product Advertiser Explains Use of Radio

By E. L. BAYNES
San Francisco Manager
Wesson Oil and Snowdrift
Sales Co.

WESSON Oil and Snowdrift Sales Co. decided to use radio on the Pacific coast because we believed we could influence a large number of persons to buy our products by carrying a message directly into the homes of listeners. If we surrounded this message with a program of genuine appeal, we were confident that an additional class of listeners would buy our products out of appreciation for the entertainment given them.

The next question was the kind of program to use. It was our desire to reach a broad audience which would include all types of users of Wesson Oil and Snowdrift, including the trade. We also wanted a program that would have an immediate acceptance and would not require several weeks or months of building up, before becoming popular. That meant we should not experiment with some untried novelty.

Obtains Stellar Talent

AN ALL-STAR program made up of the most popular artists on the NBC roster, supported by a large orchestra conducted by the most popular director, was the solution of this question, for it gave us not only the best talent available on the air but also the individual following of each of these artists.

The next consideration was the name of the program, and the manner in which the entertainment would be presented. Wesson Oil has been accepted by housewives on the Pacific coast for many years as a quality product. Snowdrift is a shortening made of the same oil we use in making Wesson Oil. Our investigations showed that many housewives who have been constant users of Wesson Oil did not realize that Snowdrift was made from the same fine ingredients. We therefore decided to direct our advertising message to bring out this point. This naturally suggested the idea that Wesson Oil and Snowdrift were Team Mates so we named our program "Team Mates." The musical program then was constructed to conform to this idea, so that by the association of our artists as team mates the fact that Wesson Oil and Snowdrift are companion products is emphasized continually.

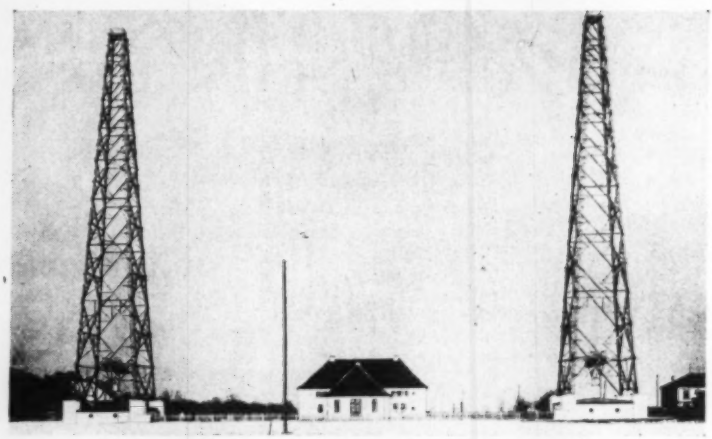
Leading Artists

SINCE the inauguration of "Team Mates" we have not changed the general set-up of the program. What changes in talent have been made were effected with the idea of featuring the most popular artists on the NBC staff. Meredith Willson, one of the most brilliant young conductors in the country, directs our orchestra. Mynard Jones leads the Snowdrift Quartet. Mary Wood, gifted young soprano whose voice Mary Garden termed "a big-time voice", is the featured feminine star, and Irving Kennedy, noted ballad singer, is the tenor. Also, Sam Moore, former vaudeville headliner and now one of the west's best-loved entertainers, appears with his famed musical saw and his guitar. Each artist was selected in auditions from 18 to 20 candidates.

An additional personality enters the program in the person of the Wesson Oil Representative, whose pleasant southern voice and soft accent gives the advertising message the friendly sound we want it to have, making it in nowise "just another commercial announcement."

This, then, is what the Wesson Oil and Snowdrift Sales Co. offers the listening public—a half hour every Wednesday night of what we conceive to be the ideal radio program. Its success we have tested in many ways, through recipe books to be given away to all who write for them, through fan mail, through surveys. Not long ago we offered to send a copy of "In The Heart of Dixie", a song especially written for "Team Mates" by Sam Moore, to listeners who requested them, and 5,000 requests flooded the NBC audience mail the following few days.

As this is written, tabulation is being made of the program preferences of 3,000 persons who wrote to the NBC following a single announcement that pictures of the cast of "One Man's Family", a domestic serial, would be mailed to those who first wrote for them. It is interesting to note that, although all these persons were ardent supporters of the dramatic type of radio entertainment, figures so far tabulated show that most of them mentioned "Team Mates" as their favorite musical program.



Radio Munich-Stadelheim's Wooden Towers

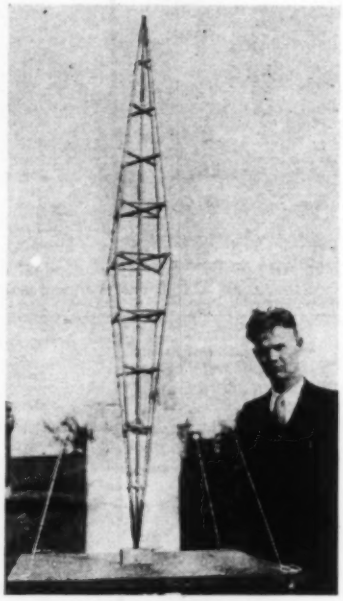
THAT broadcasting towers constructed of wood offer real advantages, technical as well as economical, is the claim made by the National Lumber Manufacturers Association, Washington, whose chief engineer, Frank Cartwright, offers this photo as proof of their efficacy.

The 250-foot wooden towers of Munich-Stadelheim, in fact, replaced steel towers because the latter were said to be absorbing too much antenna energy, and it is reported that radiation from the 10 kw. transmitter increased threefold when the change was made.

"Wood towers," said Mr. Cartwright, "do not require insulation, and with the application of recently secured information on the holding power of bolts in timber, their design has been made much simpler and more economical, enabling them to compete to good advantages with other materials for the purpose.

"The use of very high grades of timber is recommended as economical for this type of structure in that it reduces the necessary sizes of the tower members and consequently the wind loads which must be carried by the structure.

"Wood towers up to 400 feet in height have been erected on the continent, and it is said the first radio broadcasting tower erected on Cape Cod by the Marconi Company for experimental purposes was 210 feet in height and built of timber. The new designs employed by the Lumber Association engineering service utilize many of the features of the continental towers, and by employing relatively small sizes of timber, the material may be thoroughly treated against decay."



Model of Wooden Mast

NAB Adds McNary, Studies Wave Issue

J. C. McNARY, consulting radio engineer formerly with Bell Laboratories, has been retained by the NAB as staff engineer, according to an announcement Jan. 14 by Philip G. Loucks, NAB managing director. Mr. McNary will be in immediate charge of the Service Bureau, previously headed by Eugene V. Cogley, who left the organization last fall to become president and managing director of WLBW, Erie, Pa.

One of the first tasks delegated to Mr. McNary will be an analytical study in connection with the forthcoming North American conference on the distribution of broadcast wave lengths and possible enlargement of the broadcast band. His studies will include frequency evaluations, propagation characteristics of waves below 550 kc., and present use of those facilities.

Mr. McNary has done extensive work in antenna development, synchronization and field intensity studies, and comes to the NAB highly recommended by leaders in radio engineering. A graduate of the University of Cincinnati, he joined the Radio Division, Department of Commerce, in Detroit in 1924, and resigned in 1929 to join the staff of Bell Laboratories, where he specialized in broadcast synchronization and antenna work. Since last August, when he left Bell, he has been engaged in general consulting practice in Washington.

WIBO Occupies NBC's Former Chicago Studios

NEW QUARTERS were occupied by WIBO, Chicago, Jan. 10, when it took a five-year lease on the studios formerly occupied by NBC at 180 North Michigan Ave. To the original 5,200 feet of floor space formerly occupied by NBC, WIBO is adding more than 1,700 feet for business offices and a new 22x16 foot studio to be devoted exclusively to spot broadcasting. This is in addition to the two existing studios.

According to A. E. Nelson, manager, refinements in technical equipment and expanded quarters for studios, artists and offices make this one of the largest radio station floor areas in the Chicago district. Technical equipment is being installed on a special plan devised by WIBO engineers, providing control from three points. The organ room has a 3-manual Kilgan organ.

Full Time Urged

FULL TIME for WIL, St. Louis, through deletion of KFWF, also of that city, was recommended to the Radio Commission for the second time by Examiner Pratt Jan. 4. The case originally was heard last April, after which Mr. Pratt urged deletion of KFWF, operated by the St. Louis Truth Center, because of alleged violation of regulations and failure to serve public interest. The case was reopened Dec. 9 for further testimony and Mr. Pratt found in his supplemental report that the facts had not been altered. He thereupon resubmitted his original findings and recommendations. The stations now share 1200 kc.

The Same Program for Ten Years

Weekly Sponsorship of Gilbert and Sullivan Operas Has Steadily Maintained Popularity, Made Sales

By EMIL BRISACHER
President, Emil Brisacher and Staff, San Francisco

Mr. Brisacher

ADVERTISERS, agencies and broadcasters who are always crying for something new in radio programs would do well to ponder the success of the Caswell Coffee feature on the Pacific coast. For a decade this sponsor has presented the light operas of Gilbert and Sullivan with almost unvarying fidelity, and today the hour-long program is said by this agency head to have more listeners than all other features broadcast at the same time in the same territory. Quite an achievement! The advertiser and agency have also carefully avoided false or exaggerated claims in commercial announcements, to the delight of their audiences.

IMAGINE, if you can, a program which, excepting for improvements in radio technique is the same as its first broadcast in December, 1922, over KPO, San Francisco. Since that first broadcast, not a single week has passed without the Caswell Coffee radio program (George W. Caswell & Co., San Francisco) and the 1933 New Year's bells heralded the tenth anniversary of the program, which, to the best of available information, is the oldest continuous radio feature in the world.

If one contemplates the consistency and success of this program, he in inclined to question the wild hullabaloo that is ordinarily involved in weekly or monthly endeavors to find something brand new and novel. Every check of Pacific coast radio popularity has shown that the Caswell Coffee program has more listeners than all other programs combined which are on the air at the same period.

Change in Announcements

THE CONTENTS of this program are nothing seemingly extraordinary in conception, but are time-proven successes, namely: selections from the Gilbert and Sullivan light operas, which have from the outset been played by a full orchestra with the accompaniment of a sextette of male and female voices.

In the early days of radio the advertising announcements used to occupy 10 minutes out of the 60 in a historical description of the growing of coffee or interesting facts about coffee by a staff member of Emil Brisacher and Staff, the sponsor's advertising agency, which has handled all of the Caswell advertising for more than a decade. Today's announcements occupy less than a minute at the opening and closing.

The consistency of the broadcasts is further shown by the fact that today's announcements still start with a sentence or two of historical facts about coffee before the reasons for the recommended use of Caswell's National Crest Coffee are given. The announcements themselves are most modest. No superlatives are ever used—the coffee is not described as the "world's finest or freshest," but is conservatively recommended as an excellent product that will satisfy.

The restraint of these advertising announcements has brought forth many letters of commendation from listeners, who describe the announcements as a refreshing relief from today's vogue of exaggerating and sometimes almost nauseating claims.

Aside from the announcements at the beginning and ending of the program, there are no interrupting commercial announcements, and the listeners have a full period of enjoyable light opera—each week's program being restricted to selections from a single opera.

A free coffee measure is offered to any listener who will write or telephone to the stations on the network or direct to the company, and these inquiries are a direct check upon the program's popularity. The offer of this coffee measure is in its third year, and there has been no noticeable falling off in requests.

The attractive feature of the Gilbert and Sullivan light opera type of music is that it has universal appeal—the lover of grand opera considers it in good taste and the masses who prefer lighter music consider it pleasant entertainment because it is not too highbrow. The combination of quality entertainment and restrained announcements has given the general impression that the product is quite extraordinary in quality. After all, it isn't so much what you say as how you say it, and the proper musical background is quite important.

In addition to the weekly night program, two weekly 20-minute morning broadcasts are utilized on the same NBC-KGO network, both programs being on the period known as "The Woman's Magazine of the Air," and in both of these programs the free coffee measure is also featured. A continuity is maintained between the music of the morning programs and the night program.

The George W. Caswell Company is closer to its customers than are most advertisers, because since the formation of the business in 1884 the company has dealt directly with housewives by means of their house-to-house representatives, who are scattered throughout the eleven western states. Caswell's Coffee is not sold in any retail store. The company's sales' representatives report that they not only secure many new customers when they deliver the free coffee measures that have been requested, but their selling is made far easier because of the prospects' appreciation of the radio programs. The respect that is created for the company, its product and its representatives by the advertising lifts these salesmen out of the class of ordinary solicitors, and many a sales' talk that would otherwise have been cut off at its very beginning winds up with another customer gained.

Old Customers Held

THESE REPRESENTATIVES also feel that their present customers, too, are retained by the radio advertising as evidenced by the fact that many of them voluntarily express appreciation of the programs.

It would be gratifying to be able to state that every dollar invested in radio advertising has produced a definitely traceable amount of sales, but once again we are confronted with the many intangible elements that go to create sales and profits. Although the company's past advertising expenditures in newspapers, billboards and radio aggregate many millions of dollars, it has always been impossible to trace a specific medium or advertising theme that is directly responsible for increasing sales. Happily, the direct response to radio advertising is more evident than that from other media, but radio advertising must also be justified by faith in the value of intangibles.

This article is not intended to give the impression that the average radio program can be continued unchanged through the years. There are programs that are obviously only destined for a short duration. But the success of the Caswell Coffee broadcast indicates that a well-conceived program that has been hitched to a theme which has entertained present as well as past generations can be continued indefinitely with no more alteration or modernization than is given to advertising in other media.

But consistency, alas, is a rare jewel—particularly among advertisers and advertising men!

DEVELOPING LOCAL COMEDIANS

Independent Station Finds Big Names Aren't Essential; Staff Member and Joke Books Sufficient

By GLENHALL E. TAYLOR
Production Manager, KTAB, San Francisco

INDEPENDENT stations with a comparatively small talent budget need not be especially concerned with the "Big Name" idea in the broadcasting of comedy.

KTAB has for some time been feeding its transmitter with various comedy broadcasts with a creditable amount of success. It isn't necessary in this short space to go into the details of the history of comedy over KTAB. An example of satisfactorily meeting the demand for and general trend toward comedy programs without the use of name draws has been illustrated in the success of a program which has been running continuously since last May, every afternoon with the exception of Saturday and Sunday.

The history of the program is interesting. It was launched the latter part of May, and not one single fan letter was received during several weeks of broadcasting. The production department could not believe that such an act, fast, furious and five days a week, of practically original material, would not have an audience. We put out a teaser, offering a photograph of the team to anyone writing in. This was on July 18. In exactly ten days almost 300 requests had been received. Feeling we could not afford to continue printing the pictures and mailing them, we changed the tease to five cents to cover cost, which with a postcard photograph and one cent stamp just about broken even. This was continued from August until the end of October with the requests running between 25 and 50 a week continually for that length of time.

The act has met with such continued success from a program standpoint that it was switched to evening time the first of the year.

If you have not a "gag" man on your staff there is no reason why you can't develop one. For a dollar a week you can buy enough comic magazines for all the comedy programs you desire and the material will be just as good as the material which some of the biggest comedians in the country pay gag men big prices for. In fact, if you listen to these big shots you are very apt to find that the material is the same.

Any independent station can recruit from its staff one or two people who have a sense of humor, an engaging laugh, perhaps a song or two, and a dollar's worth of joke magazines a week and you will be surprised how close you can compete with the comedy programs of the big fellows. You will find, too, that it will pay dividends in audience interest, and in commercials who are glad to precede the act, follow the act or sponsor the act.

An Announcer Defends His Fraternity

Thorough Familiarity With Product Held Unnecessary; Personality Placed Ahead of Mere Salesmanship

By DAVID ROSS
CBS Announcer

AS WAS expected, Tony Wons' criticism of radio announcing carried in our December 15 issue, stirred up a rebuttal in defense of the announcers. And who could be better able to make reply than David Ross, veteran CBS announcer who was the 1932 recipient of the radio diction award. Having delivered the sales messages of some of the nation's largest radio advertisers, he knows whereof he speaks. Messrs. Ross and Wons are in accord, however, in their objections to some of the stiff and formal written messages which announcers are forced to read verbatim.

I AM GLAD Tony Wons tempered his recent remarks about announcers in this publication. I am glad he admits, that, in the last analysis, the announcers are not to blame for the quality of advertising talk being projected over the air. But I certainly wish to take issue with him on some of his statements.

Laymen labor under the delusion that announcers make up their own pretty speeches. Nothing could be further from the truth. The announcer of today is merely a cog in a machine. Usually, he never sees the man who writes his scripts. He is not permitted to change a single syllable in a commercial announcement. In spite of this handicap, and despite the fact that very often he knows little about the product, the announcer musters his imagination, and tells the world about the product in glowing terms, as if he means it.

Announcer is Sincere

IS THE announcer therefore a hypocrite? No indeed. He takes for granted the good repute of the advertiser. He knows the sponsor would not be expending vast sums for radio promotion unless the product has genuine merit. Therefore, he speaks with sincerity, conviction and enthusiasm.

Undoubtedly, the announcer's part in a program is very important. The entertainment may sell the product indirectly and by innuendo, but it devolves upon the announcer to do the actual selling. No matter how good the entertainment, if the announcer is deficient in the elements of sincerity, enthusiasm and charm, the program's effectiveness in *selling* the goods is lost in the shuffle.

Written vs. Spoken Words

WHO WRITES the commercial announcement? The advertising agency usually delegates a copy writer to this task. Sometimes an executive of the company going on the air will write it. Result: Very often a script handed to the announcer is difficult to articulate clearly. The writer may have a flair for alliteration. There are so many "s's" in a line that the prolonged sibilance would sound like a mess of hissing snakes over the air. Long words hard to pronounce and syllable sequences that trip the tongue make the lot of the announcer a very difficult one.

Continuity writers often neglect to distinguish between the written word and the spoken word. Alliteration or brilliant rhetorical passages may look convincing on paper, but it must give way on the air to a simple message that can be read without faltering and be understood by the masses.

Tony Wons stated that the man who gives the advertising message over the air should be a "salesman" rather than an announcer. This is merely a difference in terminology. The salesman may be more familiar with the product, but mere technical knowledge does not qualify him as an "air salesman". He cannot use the same technique through the microphone that he uses in his man-to-man presentations. The nation is heterogeneous. Various sections have their own dialects and vernaculars. Imagine a salesman with a distinct New York inflection spouting before a microphone on the merits of a toothpaste, while New England, Kentucky and Montana listen aghast.

It is well known that the greatest poets usually cannot properly read their own works. They know every phrase, measure and nuance of their poetry. It is flesh of their flesh and blood of their blood. No one, obviously, is better qualified to read it with proper effect. Yet, an impediment of speech, a guttural tone of voice, self-consciousness, or a lack of vocal fluency will render their delivery of their own lines pitifully inept.

It remains for some one else to read the poem aloud, some one who is able to interpret the writer's mood and express it vocally.

Likened to Actor

BY THE SAME token, it is not necessary for the announcer to become a part of the product he advertises. It is not necessary to go through the sponsor's plant, take the product apart to see how it works and become thoroughly familiar with it.

A capable announcer has several of the qualities of an actor. He can absorb the selling points quickly, synthetize them in his mind. He then lends to the script his own personality.

Mr. Wons is correct in saying that ability to sell supersedes the art of elocution. I believe he is confusing elocution with good diction. The announcer must use standard English that will be acceptable both to the college graduate and the rustic farmer. He must transmit incandescent warmth to the sales talk. He must pitch his voice so that he is not overly aggressive, yet not too ingratiating.

Mr. Ross

He must not sound like a circus barker or a flamboyant politician. He directs his talk not to a million listeners but to the small family group, who have courteously invited him into their living room. Certainly he should not violate their hospitality by being boring or ill mannered. If he tries that, he will be summarily evicted by a turn of the dial. And no one realizes this more fully than the announcer.

More than Salesmanship

HIS VOICE must express sincerity. It must be cheerful too. It must reflect humanness. He must take cold words and transmute them with warmth and color. So you see, the announcer does not merely read his lines. He concentrates all his ability, personality and talent into "putting it over."

This is a job that cannot be tackled by a mere "salesman", unfamiliar with the psychology of words and the art of speaking with enthusiasm.

Advertisers could obtain more satisfactory results, I am sure, by working hand in hand with the announcer who is to read their message. With his experience and instinct, he is able to advise them on the language which will sound best over the air. Most network announcers are college graduates and have had enriching experience in the world of men and affairs and ideas.

The announcer can make as good a "salesman" as his sponsor allows him to be. Work with him, and he will be glad to meet you more than half way.

He has been the butt of contempt and ridicule, the scapegoat of the air. He has been slandered and reviled for faults not his own. And yet he has kept a gentlemanly and discreet silence toward his assailants. I hope this new year will bring a warm and generous understanding of the announcer's task, so that he may be looked upon as a valuable talent in the profession of radio.

Iodent Plans to Extend 'Black and Blue' Feature

TO CONFER with Earnshaw-Young, Inc., Los Angeles agency, on extension of the "Adventures of Detective Black and Blue" feature to additional stations, J. W. Kane, general manager of the Iodent Chemical Co., Detroit, and Warren Seelye, executive of Maxon, Inc., Detroit agency, are in Los Angeles this month. Mr. Seelye, who was responsible for the joint advertising campaign of Iodent toothpaste and Agfa films in their famous "smile" contest, announced that the sales-building success of this transcription feature is leading Iodent to abandon all other radio programs for 1933 and devote its appropriation to "Black and Blue." A Pacific coast network is also being considered.

Flour Sack Labels Used In Church Choir Contest

RADIO is a particularly effective medium to sell flour as well as other commodities, according to J. L. Van Volkenburg, director of sales of KMOX, St. Louis, who bases this conclusion on a recent contest sponsored by the Southwestern Milling Co. that not only sold flour but established institutional good will.

Twenty-six choirs in St. Louis and vicinity were heard during a 13-week contest. Singing organizations of various churches were featured on a half-hour program over KMOX each Sunday. Votes for the various choirs consisted of labels from sacks of Aristos flour.

More than 200,000 such votes were cast for the winning church. An award of $300 was made to the first choir; the second prize was varied in quantity from one for a five-pound sack label to 400 for a 98-pound sack.

Publishers Own Stock

TO THE LIST of newspaper-owned and affiliated broadcasting stations published in the Dec. 15 issue of BROADCASTING should be added KGFI, Corpus Christi, Tex., which is 11.11 per cent owned by Grady Kinsolving, publisher of the CORPUS CHRISTI CALLER-TIMES and WCOD, Harrisburg, Pa., 75 per cent owned by the HARRISBURG TELEGRAPH. The list should also include KGNO, Dodge City, Kan., which is 46.4 per cent owned by J. C. Denious, publisher of the DODGE CITY GLOBE.

Evolution of a Successful Radio Theater

By GLENN SNYDER
Manager, WLS, Chicago

WLS Barn Dance Program Draws Overflow Crowds, Giving Sponsors Evidence of Station's Appeal

UNQUESTIONABLE proof of the drawing power of radio is offered in the WLS National Barn Dance program which every Saturday night plays to two packed houses of paid admissions. The opening of the theater, removed from the station studios, was made necessary by the overwhelming demands of listeners to see the stars of the 7-year-old feature. Started as an experiment last spring, the radio vaudeville proved so popular that it continued throughout the summer, despite the lack of an air cooling system, and now promises to remain indefinitely.

Mr. Snyder

AN INNOVATION in show business that started out as an experiment is being carried on in Chicago, and from all indications it will continue as a huge success! For the past nine months, WLS has been broadcasting each Saturday night from the stage of a theatre, and the public support has been phenomenal. The interest is genuine and enthusiastic, and tangible evidence of public approval. Nothing could speak more eloquently of this response than the fact that this experiment began only a few weeks before most theatres were closing for the summer and continued through a hot summer—in a theater that has no cooling system!

Turning this evening broadcast into a theatre performance was not attempted in the spirit of research or pioneering—though it could possibly be termed both. No, this public broadcast was almost a necessity. Every Saturday night for seven years WLS has broadcast the National Barn Dance. Distinctly and distinctively a WLS feature, it has reached such proportions of popularity that widespread comment has classed it as a national institution. Letters have poured in from every state in the Union, from Canada, from Mexico, even from other continents.

Studio Space Inadequate

UNTIL this spring it was the custom to admit visitors to a large observation space to watch the broadcast. This was called the Little Theatre, and may have been the nucleus of that inspiration which carried the broadcast to a theatre. While more than a hundred could crowd into this space, fewer than half could be seated, and fully a third of the guests could see only a small portion of the large studio.

The crowds increased weekly. It became necessary to station guards at the street door of the studio to notify late guests that the Little Theatre had been filled and that there was no more room. This was not pleasant to the management. These people came because of interest in the station and because they admired the radio entertainers. Many came from great distances. This statement is no guesswork. On a desk in the Little Theatre is a visitor's register, and a host or hostess was on hand to invite the station's friends to leave a record of their visit by writing name and address in this book. This tells a vivid story of the many miles that have been traveled to see the "Barn Dance Folks".

Pass System Fails

TO PREVENT such weekly overflows and the disappointment of those who could not get in, the station began issuing passes, giving out only enough to fill the Little Theatre comfortably. Announcement was made of this on the air. Then letters flooded in asking for passes. By March 1 passes had been issued as far ahead as August—and more than a thousand such requests had accumulated.

Something had to be done! WLS is owned by PRAIRIE FARMER, America's oldest farm journal. It is known as "the friendly station". Station staff and listeners are one—the big WLS family. Provision must be made to accomodate these friends and fans who wanted to see the broadcast; so we conceived the idea of broadcasting from a theatre—a theatre that would let every one see and hear comfortably. Arrangements were made, and on March 19 the WLS National Barn Dance was "radioed" from the stage of the Eighth Street Theatre, just out of Chicago's Loop. Because the evening's broadcast was too long as a continuous performance, it was divided into two periods, and made into two shows. At the end of the first show, the theatre is emptied, and a new crowd goes in for the second performance.

Still Turning Away

WHEN this venture was announced, there were many who prophesied failure and said it couldn't be done. But it was done, and apparently will continue to be done. The theatre holds 1200, meaning that the two shows each Saturday night play to a combined audience of 2400. If any further proof of fans' deep and continued interest were necessary, it would be found in the fact that as many as 500 or 600 in an evening are turned away from the two performances. To those more statistically minded, it may sound more imposing to give totals. In the first 31 weeks 74,646 actual admissions were paid. In the nine months up to the New Year, the show has played to a visible audience of 95,830 persons.

PACKING 'EM IN—Glimpse of crowd outside Chicago's Eighth Street Theatre waiting to see the WLS National Barn Dance.

The broadcast at the theatre is run as a vaudeville show. At each performance the same artists take part although the features and musical selections are varied to furnish continuous entertainment for the vastly larger audience that gets the program by radio. The same entertainers appear at both shows, and both audiences see performances that are equal.

Of course, staging a broadcast in a theatre added a new heavy expense, such as rent, costumes, scenery, engineering, line charges, and so on. To meet this, 75 cents for adults and 35 cents for children is charged. In return, the patrons are given a 2½-hour vaudeville performance by nationally known radio stars.

No Schedule Conflicts

THE MAJORITY of the WLS staff members and acts are in this large cast and frequently guest artists are included. Some of the well-known groups and personalities that help attract customers are the Cumberland Ridge Runners; Rube Tronson and his Texas Cowboys; the Maple City Four; Arkansas Woodchopper; Three Little Maids; Gene Autry; Mac and Bob; William Vickland; Three Contraltos; Ralph Emerson, organist; John Brown, pianist; Grace Wilson; a ten-piece musical aggregation known as the WLS Concert Orchestra; Hal O'Halloran and Jack Holden as announcers and masters of ceremonies. When a commercial program must go on from the studio, or when WLS joins the NBC chain, the theatre performance goes on without interruption. In fact, several commercials are broadcast direct from the stage.

The majority of entertainment on WLS sponsored programs is furnished by these same staff artists and their established features—a fact which may account in large measure for the confidence and responsiveness of this station's great audience. The response in 1931 was indicated by the receipt of nearly 735,000 letters. (What more conclusive answer could be given to the great stir about the objection to radio advertising copy?) Most of the response is to commercial programs, and the response isn't only mail. Listeners have actually built business by going to dealers and asking for advertised products—some of these advertised only by radio. Perhaps people unconsciously buy what they hear mentioned on the air, perhaps because confidence in the station gives them confidence in the product.

Commercial Opportunities

THE CONTINUED success of this theatre broadcast challenges our interest. To many, it may seem incredible that such crowds attend in the heat of mid-summer—that one show should prove such a lasting, constant attraction. Perhaps this may explain: Those listening by radio hear the theatre audience roar at the antics of the broad-

(*Continued on page 30*)

Educational, Church Stations Decline

Commission Records Show 12 of 39 Schools Sell Time; Year Sees Many Transfers to Commercial Units

CONFIRMING the conclusion of the Radio Commission in its report to the Senate on American broadcasting, that educational broadcasting can be safely left to commercial stations, latest "vital statistics" disclose a steady decline in the number of exclusively educational stations brought about by transfer to commercial licensees, changes from non-commercial to commercial operation and deletions. This also is true of stations originally licensed to religious groups.

Commission records show that there are now only 39 stations licensed to educational institutions, of which 12 are known to be selling time. In 1927, when the Commission was created, there were 95 such stations. The decline is attributable mainly to their lack of financial support and to their inability to compete with commercial stations for listener interest. Of the original 95 some 30 stations voluntarily assigned their licenses to commercial enterprises, 18 were deleted by reason of voluntary abandonment, and about a dozen were deleted for cause.

Religious Stations

RECORDS show that of the 22 religious stations now on the roster, seven sell time. In the last year two such stations—WCHI, Peoples Pulpit Association, Chicago, and KGEF, Trintity Methodist Church South, Los Angeles, (Shuler)—have been deleted. Four religious stations transferred their licenses to commercial companies, and WQAO-WPAP, New York, operated by the Calvary Baptist Church, entered an arrangement whereby its engineering, operating and maintenance are furnished in exchange for time.

Among recent shifts in educational station assignments is that involving WAPI, Birmingham, a clear channel station, which was assigned by three Alabama universities to the WAPI Broadcasting Corp., a commercial enterprise, under a leasing arrangement. KOB, Albuquerque, licensed to the New Mexico College of Agriculture and Mechanical Arts, recently leased its facilities to the ALBUQUERQUE JOURNAL for commercial operation. KUOA, Fayetteville, Ark., licensed to the University of Arkansas, last May assigned its license to the Southwestern Hotel Co. Although licensed to Cornell University, WESG, (formerly WEAI), Ithaca, is now under lease to the ELMIRA SUN-GAZETTE, under a deal recently consummated. KFRU, Columbia, Mo., has been transferred voluntarily from Stephens College to KFRU, Inc., and the license of KGY, Lackey, Wash., has been assigned to KGY, Inc., by St. Martin's College.

Other Deals Pending

IN ADDITION, several other shifts in ownership and operation involving educational stations are understood to be in the making. Newspapers are known to be negotiating with several such stations in the middle-west.

A recent analysis by the Commission disclosed that educational stations, as a group, are broadcasting less educational programs than are the commercial stations. The estimate was that commercial stations, on the average, devote more than 10 per cent of their program time to education, whereas the educational outlets are offering less than 8 per cent. In a report to the Senate on the Couzens-Dill resolution submitted last June, following an exhaustive investigation of commercial broadcasting, the Commission reported that the attitude of commercial broadcasters on education was such as to justify the view that educational programs "can be safely left to the voluntary gift of the use of commercial stations."

Selling Time

AMONG the educational stations listed as selling time are:

WRUF, Gainesville, Fla.—University of Florida.
WGST, Atlanta—Georgia School of Technology.
KOCW, Chickasha, Okla.—Oklahoma College for Women.
KFJM, Grand Forks, N. D.—University of North Dakota.
KOB, Albuquerque,—New Mexico College of Agriculture and Mechanical Arts.
WESG, Ithaca—Cornell University.
WHAZ, Troy, N. Y.—Rensselaer Polytechnic Institute.
WJBU, Lewisburg, Pa.—Bucknell University.
WEHC, Emory, Va.—Emory and Henry College.
WJTL, Atlanta—Oglethorpe University.
WWL, New Orleans—Loyola University.
WHAD, Milwaukee—Marquette University.

Not Selling Time

THOSE EDUCATIONAL stations listed as not selling time include:

WCAD, Canton, N. Y.—St. Lawrence University.
WSAJ, Grove City, Pa.—Grove City College.
KWLC, Decorah, Ia.—Luther College (negotiating for assignment to commercial).
KFMX, Northfield, Minn.—Carleton College.
WCAL, Northfield, Minn.—St. Olaf College.
WEW, St. Louis—St. Louis University.
WCAJ, Lincoln, Nebr.—Nebraska Wesleyan University.
WCAC, Storrs, Conn.—Connecticut Agricultural College.
WSVS, Buffalo, N. Y.—Seneca Vocational High School.
WKAR, East Lansing, Mich.—Michigan State College.
WEAO, Columbus—Ohio State University.
WNAD, Norman, Okla.—University of Oklahoma.
WTAW, College Station, Tex.—Agricultural and Mechanical College.
WILL, Urbana, Ill.—University of Illinois.
WOI, Ames, Ia.—Iowa State College of Agriculture and Mechanical Arts.
WSUI, Iowa City, Ia.—State University of Iowa.
KFKU, Lawrence, Kan.—University of Kansas.
KSAC, Manhattan, Kan.—Kansas State College of Agriculture and Applied Science.
WLB-WGMS, Minneapolis—University of Minnesota.
KFDY, Brookings, S. D.—South Dakota State College.
WCAT, Rapid City, S. D.—South Dakota State School of Mines.
KUSD, Vermillion, S. D.—University of South Dakota.
WHA, Madison, Wis.—University of Wisconsin.
KOAC, Corvallis, Ore.—Oregon State Agricultural College.
KBPS, Portland, Ore.—Benson Polytechnic School.
WKSC, Pullman, Wash.—State College of Washington.

Religious Stations

RELIGIOUS stations listed as selling time include:

WABI, Bangor, Me.—First Universalist Society of Bangor.
WCBA, Allentown, Pa.—B. Bryan Musselman.
WLWL, New York—Missionary Society of St. Paul the Apostle.
WOQ, Kansas City, Mo.—Unity School of Christianity.
KFXR, Oklahoma City—Exchange Avenue Baptist Church.
KRE, Berkeley, Cal.—First Congregational Church.

Religious stations listed as not selling time include:

WAWZ, Zarephath, N. J.—Pillar of Fire, Inc.
WBBL, Richmond, Va.—Grace Covenant Presbyterian Church.
WBBR, Brooklyn, N. Y.—Peoples Pulpit Association.
WCBD, Zion, Ill.—Wilbur Glenn Voliva.
WLCI, Ithaca, N. Y.—Lutheran Association of Ithaca.
WMBI, Chicago—Moody Bible Institute.
WMPC, Lapeer, Mich.—First Methodist Protestant Church.
WPCC, Chicago,—North Shore Church.
KFGQ, Boone, Ia.—Boone Biblical College.
KFSG, Los Angeles—Echo Park Evangelistic Association.
KFUO, Clayton, Mo.—Evangelical Lutheran Synod.
KFWF, St. Louis—St. Louis Truth Center, Inc.
KPOF, Denver, Col. Pillar of Fire, Inc.
KPPC, Pasadena, Cal.—Pasadena Presbyterian Church.
KTW, Seattle, Wash.—First Presbyterian Church.

ATTACKING RACKETS VIA RADIO

Civic Agency Warns Housewives and Business Men Against Current Promotion Schemes

By ALVIN E. GILLETT
Secretary, Association of Commerce, Madison, Wis.

Mr. Gillett

THE ASSOCIATION of Commerce at Madison, Wis., has tried a novel scheme of giving information via weekly broadcasts on current rackets promoted in that city. The broadcasts were started because the association was flooded with demands from housewives to get back money which they had given to solicitors who posed as authorized representatives of reputable companies, on the promise of that the purchased article would be delivered. A typical complaint: "I gave $4 to a young man who claimed to be working his way through college and asked me to vote for him for a scholarship. He was to send me a magazine in two weeks. It is nearly six weeks and I have not had any magazine."

Refunds Expected

ALL THE duped housewife seemed to know was that the boy in question was tall and thin and had blue eyes. Many times she did not even have a receipt or if she had a receipt it was some times a fictitious one. The housewife seemed to think that all she had to do was to call the Association of Commerce and through its officers she would be able to get her money back without any difficulty.

Another complaint, which came to the Association of Commerce, almost daily, was from housewives who thought they were getting oil paintings of their favorite photographs without cost. After signing name and address on the card, they found they had agreed to buy a picture frame. These picture frames proved to be cheap, gilt edge articles which could be purchased anywhere for a nominal sum. The housewife was required to pay from $5 up, and we know of one maid who paid $18 to get her prized photograph back.

After listening to twelve or fifteen of these complaints daily for a number of months, the Better Business Bureau committee of the Association of Commerce decided that it would be a good thing to keep the public informed on current rackets and promotion schemes.

Business Men Warned

A SERIES of broadcasts was prepared. At the start two of these were given each week for six weeks. One 15-minute period during the forenoon was for the housewives; another period was for business men. The latter warned against an out-of-town woman promoter who might call with a woman from some local church, soliciting advertising for a church. Every dollar of the business man's money went to the promoter, and the only benefit the local community got was that a woman from the local church organization received $3 a day for going along with the promoter and the church was permitted to sell the cook-books and keep the proceeds.

The broadcasting was all done over WIBA, which has excellent coverage in this vicinity, and the publicity secured from the broadcasting did much to stop the rackets. Complaints to the association office dropped off from twelve or fifteen a day to one or two a day.

Press Becomes Interested

THE BROADCASTING campaign was so successful that WIBA asked the association to continue the

(*Continued on page 27*)

New Producer

BROADCASTING Records of America, Inc., is the name of a newly formed concern in New York, organized to plan and produce recorded programs for radio. Dr. W. H. Voeller, formerly with Paramount Publix, is its president, with offices at 1560 Broadway.

Why the Larger Twin City Advertisers Select WCCO

1. COVERAGE—

WCCO is the only Twin City radio station which, in addition to an intensive coverage in Saint Paul and Minneapolis, can be depended upon for reliable service to the listeners in the entire state of Minnesota, western Wisconsin, northern Iowa, South Dakota and North Dakota.

2. PRESTIGE—

With a nationally cleared wave length, high power, the most modern equipment and its high standard for both commercial and sustaining programs, WCCO has earned the unique position of a prophet with honor in his own country.

3. SERVICE—

An efficient staff of program builders and merchandisers enables WCCO to present programs which both attract listeners and sell the advertisers' products.

AND THAT'S WHY

WCCO

GETS RESULTS

BROADCASTING

THE NEWS MAGAZINE *of* THE FIFTH ESTATE

MARTIN CODEL, Editor
SOL TAISHOFF, Managing Editor
F. GAITHER TAYLOR, Advertising Manager

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Can't Blame Radio

THE FACT that radio's gain of $17,000,000 in the period between 1929 and 1931 (evidently gauged by network returns) represented only 13 per cent of the losses suffered by newspapers, magazines, billboards and car cards, ought to be proof sufficient that the depression and not the inroads of radio is responsible for the condition of those media. To the conclusions of Mr. Henderson of the J. Walter Thompson Co. in his enlightening article in this issue, we would add that it is unsound to measure the condition of any medium on the basis of its inflated prosperity of 1929.

With Mr. Henderson's conclusion that radio entered as a "new, quick-action medium" that "enticed advertising dollars into circulation that might otherwise have been withheld," there can be no dispute. His tribute to Prof. Elder's findings that radio does sell goods, reported by us in earlier issues, is also a gratifying reaction from an advertising executive to a survey that was fair, impartial and utterly conclusive.

Radio's steady progress, even through the depression, is attributable to its fundamental soundness as an advertising medium, especially when supplementing other media. Newspapers and magazines that blame radio for their curtailed lineage cannot possibly attribute more than a minor proportion of their losses to radio, on the basis of figures available. It is idle for them to expect to maintain their peak lineages of 1929 in the face of economic conditions the country and world over. But they must find something to blame, apparently, so they bray at the moon, which smiles back at them benignly—and continues its steady way around its orbit.

The Fittest Survive

THAT EDUCATIONAL stations, by and large, are misfits in American broadcasting, commanding little financial support from their own institutions and having negligible listener appeal, is reflected in the official records of the Radio Commission. They reveal an amazing drop in the number of those stations through voluntary sales or leases to commercial groups or through natural elimination. To a lesser degree, this also is true of religious stations.

How can Joy Elmer Morgan, professional reformer, and his group of misguided pedagogues justify their silly demand for more wave lengths for educational stations when the number of such stations has dropped from 95 in 1927 to 39 today? How can they have the audacity to oppose commercial broadcasting when some 30 educational stations have sold out—voluntarily—to commercial groups, and when a dozen of the 39 remaining stations are selling time to maintain themselves and, like any other private stations, to earn profits?

Last June the Radio Commission informed the Senate, in response to the Couzens-Dill resolution, that it was satisfied that educational programs can be left to the "voluntary gift" of commercial stations, and backed that up with committments from stations that they would broadcast such programs free, if properly arranged. The result is that many informed educational and public service organizations are taking advantage of the offer and are broadcasting worthwhile educational programs over networks and independent stations.

It is one thing to present well-organized educational programs over commercial stations which have the audience. It is another to attempt to cram education down the public's throat over more stations that have no listener appeal, as is proposed by Mr. Morgan's National Committee on Education by Radio.

Coolidge And Radio

TO THE LATE Calvin Coolidge, the broadcasting fraternity owed a real debt of gratitude. It was during his administration that the Radio Act of 1927 was enacted and the Radio Commission established to bring order out of the chaos that followed the breakdown of the old wireless law. True, his Secretary of Commerce, Mr. Hoover, was the prime mover in the regulatory scheme, but it was President Coolidge who selected the original Commission, whose membership to a man was of highest caliber.

Unlike his successor, Mr. Coolidge never interfered, directly or indirectly, with the Radio Commission's functioning. His concept of the Commission was plainly that it was a quasi-judicial body, facing a gigantic task about which he understood little or nothing. But he always cooperated with it—and certainly his choices of commissioners were invariably of the finest.

O. H. Caldwell, one of the first commissioners, in a talk over WOR a few days ago, recounted how the commissioners used to go to Mr. Coolidge for advice. The wisdom of the man is amply illustrated by a statement he made on one critical occasion, probably just before the 1928 reallocation, which is recalled by Mr. Caldwell as follows:

"Gentlemen, I am solidly behind you. Radio must be cleaned up. We must give this new force the clear, undisturbed facilities it needs. I do not know how to do your radio job. But there is one principle which I have observed in all my official life. Whenever I am in doubt about my official course, I get out the law itself, and I read it all through again. And almost without fail, I have found that the language of the law itself gives me the answer on which I can go ahead confidently to do my official duty."

President McCosker of the NAB voiced the sentiment of all the broadcasters when he wired condolences to Mrs. Coolidge, stating: "In solemn company with the entire nation, the broadcasting industry feels the loss of a great leader and friend. His understanding of the needs of radio and his constructive policies applied to its administration did much to stabilize, encourage and develop the art."

The RADIO BOOK SHELF

A HIGHLY informative volume regarding the British system of broadcasting is the "BBC Yearbook for 1933", published by the British Broadcasting Corp., London, (two shillings). The book carries a review of the last decade of broadcasting on the British Isles, pointing out that the number of licensed listeners has increased from 580,380 to approximately 5,000,000 from 1923 through 1932.

Lord Allen of Hurtwood contributes a chapter praising the nationally owned and controlled system of broadcasting under which BBC operates. Although Parliament reserves the right to take over direct control of broadcasting, he states the independent authority of BBC has been practically unfettered.

Some interesting views of advertising on the air are offered by Sir Charles Highman and Filson Young. While both oppose sponsored programs, Mr. Young remarks that "all broadcasting is advertising in the highest sense of the word".

A mass of statistics and several chapters on technical developments add to the variety of the volume. One section deals with the newly-developed Empire broadcasting system.

THE FOLLOWING studies of radio are listed as supplementary to the bibliography of radio literature published in this column Dec. 15:

Association of National Advertisers: The Advertiser Looks at Radio.

Dartnell Corp.: Experience of 127 Firms with Radio Broadcasting; also Radio Programs Found Most Profitable to Retailers.

Erwin, Wasey & Co.: A Study of Radio as an Advertising Medium. 1928.

Dr. Daniel Starch: A Study of Radio Advertising. Revised, 1930.

Daniel Whiting for Research Reports, Washington, D. C., 1932: Radio Advertising and Radio Regulation.

U. S. Bureau of Foreign and Domestic Commerce: Broadcast Advertising in Latin America; Broadcast Advertising in Europe; Broadcast Advertising in Asia, Africa, Australia, and Oceania.

COPIES of a pamphlet on "Uses of Transmissions of Standard Radio Frequencies" are available at the United States Bureau of Standards, Washington, D. C., on request. The pamphlet, which outlines methods of frequency measurement for utilizing the standard frequencies transmitted by the Bureau of Standards, is labelled Letter Circular LC-335, replacing LC-171, 280 and 314.

A PAMPHLET reprint of the chapter on "Radio-Electrical Transcriptions" by E. B. Foote, vice president of the World Broadcasting System, Inc., in Alden James' "Careers in Advertising" (Macmillan Co.) has been issued by the World System.

We Pay Our Respects to—

EDWIN MATTIS SPENCE

"OFFICIAL HOST of Broadcasting" or "Mayor of Radio" are titles that aptly fit Edwin Mattis Spence, the genial vice president and general manager of WPG, Atlantic City. For "Ed" Spence probably knows personally and has feted more broadcasters than any other individual in the industry. Because of his gracious personality, he evidently has won appointment as perpetual general chairman of all NAB conventions. Then, too, as the head of the station at the country's biggest resort, he meets and greets almost daily the host of microphone folk who flock to the seashore.

By this we don't want to infer that Ed Spence's main business is pleasure. It is only natural that when a broadcaster hears the name of Spence he couples it with fun, just as when he hears "Federal Radio Commission," his mind conjures up troubles. There's the "other side" to both.

Ed Spence is really one of the pioneers of radio. Back in 1921—even before broadcasting observed its first birthday—he saw WPG go into operation by dint of his own initiative. He foresaw the possibilities of radio as a medium for exploiting the charms and attractions of Atlantic City, which depends in large measure upon publicity and advertising for its patronage.

Always interested in Atlantic City's civic affairs, he interviewed members of the Chamber of Commerce, Rotary, Kiwanis and Lion's clubs, and inspired them with the glowing picture of radio he painted. There was skepticism about this new-fangled fad, but he succeeded in selling his first "radio account" to the city government, which appropriated funds for the purchase and operation of a station. WPG, which means "World's Playground," still is owned by the municipality, though operated since 1930 under lease by CBS.

After the station's installation, Mr. Spence was asked to run it. His many business affiliations did not allow full time for that purpose, but as radio grew and the station's increasing importance became evident, he was weaned away from his other pursuits. The city appropriated more money for the station, and the original 500-watt transmitter was replaced by a 5 kw. unit, and began clear channel operation. Mr. Spence brought to the station a keen sense of showmanship, with the result that many of radio's most novel and original broadcasts were broadcast. His outstanding stunt was the first broadcast from the bottom of the sea.

The home of WPG is one of the show-places of the industry. Elaborate studios and offices are located in the Atlantic City Auditorium, the largest structure of its kind in the world, on the famous Boardwalk. With 16 remote controls to various hotels, piers and other points, the station serves as key for the CBS network during the tourist season for a number of regularly scheduled features.

Because of his broad knowledge of radio, Mr. Spence has been prominent in the affairs of the NAB since its organization. A charter member of the board of directors, he was vice president during 1930 and 1931. He has acted as general chairman of the convention committee for the last three annual sessions.

This month — on Jan. 19 — Mr. Spence reaches his forty-six birthday. Born in Chester, Pa., he moved to Camden, N. J., at an early age, and later to Millville, N. J. Thirty-five years ago he settled in Atlantic City with his parents, and attended the local schools. Upon graduation he became associated with his father in the furniture business. This business is still operating, Mr. Spence having served first as its credit and advertising manager and later as general manager.

Although he has been one of Atlantic City's leading citizens for more than a generation, Mr. Spence has never had political ambitions and has never run for public office. But he is a member of the Chamber of Commerce, an organizer of the Kiwanis Club, a past master in the Masonic Order, a past Grand Tall Cedar of the Atlantic City Forest No. 11, a life member of the Crescent Temple, and a member of numerous other fraternal orders. He is married, and has one daughter, a senior in the Atlantic City High School. Despite the fact that his home is directly on Atlantic City's famous beach, he hasn't been surf-bathing in a dozen years.

PERSONAL NOTES

F. K. FINLAYSON, advertising manager of WSBT and WFAM, South Bend, Ind., resigned Jan. 1 to join KGW, Portland, Ore., in an advertising capacity. S. W. Petacci, formerly with the Lamport-McDonald agency, South Bend, and before that advertising manager of the Addressograph Corp., has succeeded Mr. Finlayson.

SEVERIN RITCHIE, advertising man, has been named special representative to contact agencies for WFAS, White Plains, N. Y., effective Jan. 9.

HASSELL SMITH, formerly with the McCann Erickson and Hamman-Lesan agencies, has been appointed commercial manager of KFRC, San Francisco. William Wright has been promoted to production manager, succeeding Merle Matthews, who will handle the Feminine Fancies program.

DON E. GILMAN, Pacific Coast vice president of NBC, is on a tour this month of northwestern stations of the network.

WORK, York, Pa., reports that Richard Sinsel, of its commercial department, who was seriously injured recently in an automobile accident, has recovered sufficiently to resume his duties. Harris Stewart, of Akron, O., has been added to the commercial staff.

THAYER RIDGEWAY, formerly with the LOS ANGELES EXAMINER, has joined KHJ, Los Angeles, to do sales promotion work for the Don Lee-CBS network.

PAUL ENGLISH, who closed his repertoire company in Baton Rouge, La., recently after a 26-week run there, is now special representative for WWL, New Orleans, handling all Baton Rouge programs.

DICK RICKARD, former manager of KGB, San Diego, and later production head of KFAC, Los Angeles, has been made production executive at KOMO, Seattle.

SYLVESTER WEAVER, Jr., editor of BLUE PENCIL, organ of the Los Angeles Advertising Club, has joined the staff of KHJ, Los Angeles. He formerly was with Young & McCallister.

ARTHUR SORENSON, photo editor of the NBC, has resigned, effective Jan. 15, to enter the publicity field independently. He was formerly with P. & A. news photo service.

MORGAN EASTMAN, Chicago NBC executive, has been made chairman of the charity entertainment in Chicago Stadium Jan. 23 which will feature stars from all Chicago stations. Ben Bernie will be master of ceremonies. All proceeds will go to the Emergency Welfare Fund of Cook County.

ED CONNE, former executor of Sound Studios, subsidiary of World Broadcasting System, has resigned, effective Jan. 1, to start his own radio program service. Murray Bloom will join him in his new venture.

BUCKLEY KELLY, formerly with Hearst syndicates, has been named manager of WINS, New York, succeeding George Martin, who has been placed in charge of the commercial department.

RONALD COLLETT NORMAN, former chairman of the London County Council and a vice chairman of the National Council of Social Service in England, has been appointed governor and vice chairman of the British Broadcasting Corp. Viscount Bridgeman, long prominent in public affairs, and Mrs. Mary Agnes Hamilton, former Labor member of Parliament, have been made ordinary governors.

SENATOR WALLACE WHITE, Jr., president of the American Section of the International Committee on Radio, has appointed the following nominating committee to pick a slate of officers for 1933: Laurens E. Whittemore, A. T. & T. Co.; Howard A. LeRoy, Washington attorney, and Lynne M. Lamm, newspaper correspondent.

W. C. ROUX, former assistant to the advertising manager of L. Bamberger & Co., Newark, has joined the sales promotion staff of NBC in New York.

BEHIND THE MICROPHONE

ALMA GOODYEAR and her "Radio Music Shop" is a new feature of WCKY, Covington, Ky. Miss Goodyear, a graduate of the Cincinnati Conservatory of Music and a soloist at the biennial Cincinnati May Music Festivals, writes her own continuity and conducts the entire program.

WINNIE FIELDS MOORE, who does travel talks weekly over KFI, Los Angeles, has done three test recordings at Recorders, Inc., Hollywood. They will be sent to eastern stations as a "feeler" for a series of transcription travelogues.

FRANKLIN SCOTT, formerly with WABC, New York, is now with WAAM, Newark, as chief announcer.

GENE JOHNSTON, Los Angeles composer, has returned to radio with a twice weekly program over KFAC, Los Angeles, with his string trio. He wrote the Trojan Marching Song, official tune of the University of Southern California.

THE ENGAGEMENT of O. Victor Caille, staff organist and pianist for WDEL and WILM, Wilmington, Del., and Miss Dorothy V. Caulk, of Blackbird, Del., was announced Christmas day. The wedding will take place in the George Washington Chapel, at Valley Forge, in the near future.

LAL CHAND MEHRA, who talks on India over KNX, Hollywood, has started to publish the series under the title, "The Story of India." The first one was on Mahatma Gandhi.

GEORGE F. MOTTER, Jr., program director at WORK, York, Pa., was recently married to Miss Frances Mundorf, of York.

JAMES McGRATH, former manager of WJSV, Alexandria, Va., before it was taken over by CBS, has joined WMAL, Washington, as announcer, succeeding Warren Sweeney, now with WJSV.

PAUL SULLIVAN, announcer at KMOX, St. Louis, has joined WTAX, Springfield, Ill., being succeeded by Garnett A. Marks. Gene Boeding, former KMOX office boy, has been promoted to assistant in the program production department.

THE PRAIRIE RAMBLERS (Jack Taylor, Chick Hurt, Salty Holmes and Tex Atchison), formerly with WHO-WOC, Des Moines-Davenport, have joined the staff of the WLS, Chicago, Artist Bureau.

DR. HAROLD DAVIS EMERSON, director of radio productions for various New York stations for the last few years, has taken his "Little Theater of the Air" to WAAM, Newark, and on Jan. 12 presented "The Bitter Tea of General Yen."

ALLEN FRANKLIN, formerly at WFBR, Baltimore, is now with WHB, Kansas City. Franklin was formerly on the stage, playing several seasons with the Oberfeld-Ketcham Players and then going to Broadway where he played eight months with "The Blue Ghost."

TOMMY O'GRADY, at one time on the staff of WENR, Chicago, has signed with KTM, Los Angeles, for a nightly half-hour piano program. Another new artist at the station is Alan Roberts with his quartet. They were once on RKO circuit.

GREEN PEYTON, singer on WDEL and WILM, Wilmington, Del., is author of a first novel "Black Cabin," just published. He is a brother of Charles Wertenbaker, novelist.

EDWIN C. HILL, whose "Human Side of News" is a feature attraction on CBS, is writing a history of 1932 to be titled "The American Scene—1932," which M. Witmark & Sons, publishers, will bring out March 4.

KELLER, Sargent and Ross, popular headliners over the BBC, who won two popularity polls of the British audience, has been signed by the Cecil, Warwick and Cecil agency for the George W. Luft Co., sponsors of the CBS Tangee programs, for a series of appearances starting Jan. 17.

DON BECKER, ukelele virtuoso and radio writer, has rejoined WLW, Cincinnati, and is writing a new detective series, "Ken-Rad Unsolved Mysteries," which started Jan. 13.

RUSH HUGHES and Wyn Louthain are leaving KFRC, San Francisco, to join NBC. Hughes will do a daily news broadcast for Langendorf Bakeries while Miss Louthain will handle the Tillamook Cheese period of the Womens' Magazine of the Air. Merle Matthews succeeds Miss Louthain at KFRC.

DICK AURANDT, organist, and Consuelo Gonzales, Mexican singer, have been added to the staff of KFRC, San Francisco.

BUD FISHER has joined the announcing staff of KFWB, Hollywood.

IN THE CONTROL ROOM

ENGINEERS at WOR, Newark, have devised a conference room that takes in three cities—Newark, Kearny and New York. Every Monday at 4:30 p. m., J. R. Poppele, chief engineer of the station, sitting at his desk in the New York branch studios, calls the conference to order merely by speaking into a microphone. Wires and loudspeakers carry his voice into the other offices which are equipped with similar equipment. Routine orders, followed by written memoranda are sent out and problems discussed. A control board operator at the central panel manipulates the switches in such a manner that suggestions and recommendations and other two-way conversations can be maintained.

AUDIOMETER tests are currently being held for members of the CBS studio engineering and production divisions. The purpose is to determine the sound-frequency range that each man can hear. For example, if one were deficient in hearing high frequencies, he would not detect the overtones of a violin passage; while, if one were deficient on low frequencies, he would not be able to note that the bass instruments were coming through too loudly.

K. A. HATHAWAY, formerly technical radio editor of the CHICAGO DAILY NEWS and now executive secretary of the Institute of Radio Service Men, is author of "Television," a book scheduled for publication this month by the American Technical Society of Chicago.

Photo Courtesy of Washington Star

POPULARITY WINNERS—Gold cups were the awards to these winners in their respective classes in the nation-wide popularity poll conducted by United American Bosch Co., Springfield, Mass. Photo taken on steps of Capitol at Washington where awards were presented by Vice President Curtis. Left to right: Morton Downey, Harry Horlick, John S. Young, Rudy Vallee, Vice President Curtis, Jessica Dragonette, David Rubinoff, Richard Gordon and Earl Benham (representing Ed Wynn).

FURNISHING something of an index to audience regard for particular types of artists and programs, the United American Bosch Company's nation-wide radio popularity poll, conducted through newspapers and dealers and recording some 25,000,000 individual votes, was closed with the presentation of gold cup awards to the winners by Vice President Curtis at Washington, Jan. 3.

The winners were also feted at a luncheon at the National Press Club, at which several performed. Eight cups were awarded in as many classes, the voters being asked to cast ballots in each class. Cecil, Warwick & Cecil, New York agency, had charge of the poll, in which votes were cast for 4,500 radio stars, requiring a force of 72 tabulators to work for weeks to handle them.

There will be many who disagree with the results, and indeed the race for top honors, which naturally went to network performers because they are the most widely heard, was nip and tuck to the end. It was interesting to note that Rudy Vallee himself, long known to Washington newspapermen as a modest chap for all his supposed feminine vogue, told them frankly at the press luncheon that he believed Paul Whiteman better deserved the honor for orchestral leadership. Morton Downey, a native wit as well as crooner, literally "stole the show" with his performance at the press club.

Winners of first 10 places in each of the classes were announced by Ben I. Butler, of Cecil, Warwick & Cecil as follows:

Singers (men)—Morton Downey, 1,590,786 votes; Frank Parker, Lanny Ross, Ralph Kirberry, Bing Crosby, Jack Arthur, Mills Brothers, Arthur Tracey, Donald Novis and Jimmy Brierly.

Singers (women)—Jessica Dragonette, 905,846 votes; Kate Smith, Ruth Etting, Pickens Sisters, Boswell Sisters, Jane Pickens, Ethel Shutta, Alice Joy, Irene Taylor and Mildred Bailey.

Actors—Richard Gordon (Sherlock Holmes), 308,471 votes; Raymond Knight, Phillips Lord, Joe Bell, Elsie Hitz, Pat Barnes, Aldred Corn (Sammy Goldberg), Charles Webster, Betty Webb and Johnny Hart.

Orchestra leaders—Rudy Vallee, 1,565,587 votes; Guy Lombardo, Ted Weems, George Olsen, Vincent Lopez, Ben Bernie, Paul Whiteman, Cab Calloway, Abe Lyman and Leon Belasco.

Instrumentalists—David Rubinoff, 1,312,985 votes; Harry Reser, Ann Leaf, Ernest Hutcheson, Little Jack Little, Lee Sims, Eddie Brown, Ohman & Arden, Harry Brewer and Irma Glen.

Comedians—Ed Wynn, 856,634 votes; Eddie Cantor, Jack Pearl, Jack Benny, Burns & Allen, Ray Perkins, Colonel Stoopnagle & Budd, George Price, Fred Allen and Gus Van.

Announcers—John S. Young, 1, 211, 334 votes; David Ross, Milton Cross, Ted Husing, Graham McNamee, Kelvin Keech, Ford Bond, James Wallington, Norman Brokenshire and A. L. Alexander.

Miscellaneous programs—A. & P. Gypsies, Sherlock Holmes, Amos 'n' Andy, Johnny Hart in Hollywood and Major Bowes Capitol Family.

GEORGE S. KEMP, who, with P. W. Paget, served as Marconi's chief assistants when the noted wireless inventor first came to England and when in 1901 he received his famous "S" signal from across the Atlantic at Signal Hill, Newfoundland, died in Southampton, England, Jan. 2, at the age of 75. Mr. Kemp was working with Marconi on his micro-wave experiments at the time of his death.

F. J. SMITH, former Radio Commission inspector at Detroit, has been transferred to the Buffalo office.

ANNOUNCEMENT of the recent death of Capt. E. B. Woodworth, first officer in charge of the Naval Radio Station at Arlington, is carried in the latest issue of the Navy Department communications bulletin. Capt. Woodworth was in charge in 1912-13 during which time the Naval station was built and commissioned.

CHARLES FORSYTHE, Los Angeles sound effect man (once with KHJ) now furnishes sound effects weekly over NBC-KGO chain on General Petroleum and Gilmore Gasoline programs. The arrangement started the middle of December.

VETERAN WIRELESS OPERATORS Ass'n announces election of the following officers for 1933: Fred Muller, marine radio superintendent, Tropical Radio Co., reelected president; C. D. Guthrie, former radio supervisor, U. S. Shipping Board, vice president, and V. H. C. Eberlin, treasurer. The new board comprises A. F. Wallis, chairman; G. H. Clark, V. Ford Greaves, W. S. Fitzpatrick, Lee Manley, E. H. Lee, Frank Orth and William C. Simon. The annual "cruise" of the association will be held in the Hotel Taft, New York, Feb. 11.

AMATEUR radio is the subject of a new weekly program being presented Sundays, at 11:15 p.m., EST, over WBZ-WBZA, Boston - Springfield, and their short wave adjunct, WIXAZ, with A. A. Herbert, treasurer and field representative of the American Radio Relay League, as speaker on amateur activities. Program also features an original play by the WBZ Players directed by W. H. Latham on amateur emergency work during catastrophes.

PAUL TODD, transmitter operator at WHB, Kansas City, announces the birth of Rose-Mary Ann Todd. Rose-Mary's uncle, Jack Todd, is chief announcer at the same station, while an aunt, Sarah, has a radio program of popular music six days a week at KFNF, Shenandoah, Ia.

NATHAN LEVINSON, formerly with ERPI, has been appointed director of sound recording for Warner Brothers studio, Burbank, Cal.

WJZ and KXA Are To Duplicate Channel

AUTHORITY to repeat experimental operation on the 760 kc. clear channel assigned to WJZ, New York, NBC Blue network key was granted NBC and KXA, Seattle, Jan. 13 by the Radio Commission. The New York station also was given experimental authorization to change its power from 30 kw. to 50 kw. experimentally. KXA was granted a change in hours from limited time to unlimited time on the same frequency, with the proviso that it operate with 250 watts from sundown to 10 p.m. experimentally. It has been licensed for 500 watts on 760 kc. until local sunset.

The applications follow the experimental operation of these stations on such an arrangement during the broadcasting of the election returns last November. KXA then received special authorization to operate full time on WJZ's wave, with the New York station increasing its power to 50 kw. Technical studies of the operation were made, including field strength measurements, and the request for the new authority is understood to be based on a desire to continue these studies.

Widest Networks

GENERAL MOTORS' current Pontiac series over CBS, with 66 stations, is reported to have the largest network of any sponsored program. With the addition of six more outlets for the Vick Chemical Company's "Romantic Bachelor" series on CBS—namely, WKBH, WISN, WCCO, KSCJ, WMT and WNAX—that concern's network becomes the second largest, with 65 stations. Chesterfield, with 64, ranks third.

WMAQ—

for that Added Punch

Many network advertisers have found it desirable to take advantage of special market conditions by presenting over local stations programs which are separate and distinct from network programs.

In view of the great market which WMAQ serves, various network advertisers have found it highly advantageous to give an added punch to their advertising campaigns in the Chicago area, by using station WMAQ.

"A Word to the Wise Is Sufficient"

■

670 Kilocycles
Cleared Channel
■

WMAQ

MERCHANDISE
. MART .
CHICAGO, ILL.

The Business of Broadcasting

Current News About Accounts, Pending Schedules, Transcriptions, Representatives and Apparatus; Notes from the Stations

STATION ACCOUNTS

NEW ACCOUNTS on WOR, Newark: Coward Shoe Co., New York, Sunday night "Comfort Hour," fed by WNAC, Boston, 13 weeks to March 12, through Inselbuch Service Co., New York; George A. Hormel & Co., Austin, Minn. (packers), five announcements weekly in Uncle Don Carney's hour, with half hour Wednesdays, to March 11, through Batten, Barton, Durstine & Osborn, New York; Dodge motor cars, six 5-minute transcriptions weekly, through Scott Howe Bowen; Hearst's American Weekly, Friday 15-minute transcriptions, for 13 weeks to March 31, through World Broadcasting System; A. Goodman & Son, New York (noodles), "Bronx Marriage Bureau," Tuesday and Thursday nights, nine weeks to Feb. 7, through Kelly, Nason & Roosevelt, New York; Carleton & Hovey Co., Lowell, Mass. (Father John's medicine), Sunday "Melody Lane," to April 9; Lentheric, Inc., New York (perfumes and cosmetics), three daily announcements six days weekly for 52 weeks, through Benton & Bowles, New York; E. R. Squibb & Son, New York (drugs), WOR Gym Classes, Wednesdays and Fridays for 26 weeks to June 16, through Hanff-Metzger, Inc., New York; Daniel Reeves, Inc. (chain grocers), Friday "Budget Meals with Ida Bailey Allen," 13 weeks to March 31, through J. P. Muller & Co., New York. Renewals on WOR include International Vitamin Corp., New York (IVC Pearls), on Uncle Don Carney's program to April 1; Bristol Myers Co., New York (Ingram's Milkweed Cream), Friday transcriptions for 52 weeks, through World Broadcasting System; Velogen, Inc., New York (hand lotion), Thursdays for 13 weeks to March 30, through Peck Advertising, New York, and Salada Tea Co., Boston, three 15-minute period weeks for 52 weeks.

PHILLIPS 66 FLYERS program originating on KMOX, St. Louis, six nights a week draws more than 12,000 letters weekly in response to a novel contest, according to J. L. Van Volkenburg, sales director of KMOX. The contest requires no evidence of purchased merchandise as a requisite for entrance. A "Sweet Adeline" horn, which is used to open and close the program, is given away each time the program is heard to the person who copies an original slogan about Phillips 66 gasoline in the most individualistic way. The sentence contains some selling message and a different one is featured each broadcast. Other than that, there is no requirement for product purchase. The program featuring Linda Lee, the New Orleans Songbird, the Soncopaters, a novelty male trio, and Mike Child's orchestra began six weeks ago. It is heard on the network at WCCO, KOMA, WMT and KFH.

GEORGIE PORGIE Breakfast Food Co., Council Bluffs, Ia., is sponsoring the "Georgie Porgie Boys," hill-billy singers, on WHB, Kansas City. They are Doc Hopkins, formerly the "Crooning Leatherneck" of WLS, WMAQ and NBC, and Ray Bennett, who was "Cranberry Bill" on WBCM, Bay City, Mich.

PENNZOIL Co., Oil City, Pa., on Jan. 1 started time signals on WTAM, Cleveland, daily for a year. Hays MacFarland Co., Chicago, handles the account.

FAMILY CIRCLE Magazine, published for national distribution through all Sanitary and Piggly-Wiggly stores, is carrying daily spot announcements on WMAL, Washington, placed through Robert N. Taylor, local agency. WMAL also reports signing series of 5-minute transcriptions for Wyeth Chemical Co., New York (Hill's Cascara bromide quinine), twice weekly until March 16, through World Broadcasting System. Crazy Water Hotel Co., Mineral Wells, Tex. (Crazy Crystals), is sponsoring three 15-minute transcriptions weekly until April 28, placed direct through its Baltimore branch.

WESTERN LOAN & BUILDING Co., Salt Lake City, largest financial institution in the Inter-mountain area, on Dec. 25 began the sponsorship of a Sunday half-hour series featuring male chorus and guest artists on KSL, Salt Lake City.

MUSTEROLE Co., Cleveland (ointment), also a network sponsor, on Jan. 3 started a series of 15-minute transcriptions, twice weekly, featuring Whispering Jack Smith and orchestra, on KPO, San Francisco, for 13 weeks. World Broadcasting System handles account. KPO on Jan. 9 also started the "Musical Varieties" transcription series three nights weekly, 52 times. Columbia Phonograph Co., New York, handles account. KPO has also signed "Eno Crime Club" transcription series, starting Jan. 31, for 104 Tuesday and Wednesday 30-minute evening programs, handled through N. W. Ayer & Son, New York.

DAIRYMEN'S LEAGUE Co-Operative Ass'n, Inc., New York (Dairylea milk), on Jan. 28 will stage a single half-hour program on WOR, Newark, to be relayed also to KDKA, Pittsburgh; WGY, Schenectady, and CFRB, Toronto. Time is 2:30-3 p.m.

DODGE BROTHERS Corp., Detroit, on Jan. 2 started "Real Life Dramas," electrical transcriptions, for 13 consecutive days on following stations: WTAM, Cleveland; WGY, Schenectady; KDKA, Pittsburgh; KJR, Seattle; KPO, San Francisco; WRC, Washington; WBZ-WBZA, Boston-Springfield. Scott Howe Bowen, Inc., New York, handles account.

LOUIS PHILLIPE, Inc., Chicago, (cosmetics) is using 15-minute transcriptions by World Broadcasting System, Sunday nights, beginning Jan. 8 for indefinite period over KYW, Chicago. Station also reports Paris Medicine Co., St. Louis, (Grove's Laxative Bromo Quinine) sponsoring weather reports seven nights a week to April 2, handled by Stack, Goble, Chicago. Wieboldt's department stores, Chicago, are using 13 announcements at staggered intervals during January to assist in moving stock in clearance sale.

DURING the 30 days ending Jan. 6, WTMJ, Milwaukee, wrote $120,000 worth of contracts for 1933 broadcasts. Ten different advertisers are involved, and all contracts are for studio programs. One contract was for 52 one-hour evening broadcasts, and another was for 312 quarter hour programs.

JUNG SEED Co., Randolph, Wis., (garden seeds) is sponsoring "Jung's Garden Corner" Tuesdays, Thursdays and Sundays over WLS, Chicago, starting Jan. 5. Talent includes Ralph Emerson, organist; John Brown, pianist; orchestra and vocalist. Account to run until April 2, handled by Frizell Agency, Minneapolis.

E. FOUGERA & Co., New York, (Vapex) on Jan. 2 started temperature reports on WGY, Shenectady, daily except Sundays, 4 weeks, and "Twilight Tunes" on WTAM, Cleveland, one-minute announcements during music program daily except Sundays, 13 weeks. N. W. Ayer & Son, New York, handles account.

BULOVA WATCH Co., New York, on Jan. 1 renewed hour time announcements on WABC, New York. The Biow Co., New York, handles the account.

WJSV, Alexandria, Va., reports signing Vick Chemical Co., Greensboro, N. C., weather forecasts three time weekly, direct; Hearst's American Weekly, two transcriptions weekly, through World Broadcasting System, and Maryland Pharmaceutical Co., Baltimore (Rem), weather forecasts daily, through Joseph Katz Co., Baltimore.

TRANSCRIBING FOR HEARST—Photo shows making of Hearst's American Weekly transcription serial, now being placed on many stations, in studio of World Broadcasting System. Bert Lytell at microphone is facing Elizabeth Day and Howard Smith, with Ruth Fallows at his side. Directing, script in hand, is Robert Griffin, WBS dramatic director, while Jed Houston, production engineer, sits on piano stool checking episode's action with stop watch. Through control room glass, Program Director Marlo is advising Griffin how voices come over while Production Engineer Charles Hancox regulates controls.

CATHOLIC Extension Society of the United States (Chicago headquarters) will sponsor a half-hour dramatic show each Sunday afternoon for 13 weeks, beginning Feb. 5, over WBBM, Chicago. Shows will dramatize incidents in growth of the Catholic movement in U. S. Dr. Gustav Ronfert, former organist at the Vatican City, will be organist for series. Account handled direct.

WIBO, Chicago, reports signing International Chemical Co., Chicago, (Shavolene) for 15-minute musical program using pianist and vocalist six nights weekly for thirteen weeks. Account handled direct.

WMAQ, Chicago, reports signing Mushroom Growers Association of Chicago for weekly 15-minute program series from Dec. 27 to March 23, morning time. Ways to include mushrooms in the menu are told by Mrs. Edith Shuck. Account handled by J. L. Sugden, Chicago.

UNITED REMEDIES Co., Chicago, (Peruna) is using quarter-hour programs and announcements on 35 stations for varying periods. Account handled by Heath-Seehof Agency, Chicago, with Scott Howe Bowen.

CAMPANA Corp., Batavia, Ill., (Italian Balm) has spotted a program six afternoons a week for indefinite period over WJJD, Chicago, using Howard L. Petersen, organist, and Avis Fiske, soprano; handled by McCann-Erickson, Chicago. WJJD reports also signing Sinclair Refining Co. for half hour program of musical recordings Sunday mornings and two announcements weekdays for its Sinclair Merry-Go-Round service station in Chicago; handled direct.

CAMPBELL CEREAL Co., Chicago, has renewed with KFRC, San Francisco, for thrice weekly broadcasts of its Steamboat Bill transcriptions. This is a jump from last year's once weekly broadcast. Bill Wright continues as Steamboat Bill. Rogers & Smith, Chicago, handles account.

LANGENDORF UNITED BAKERIES, San Francisco, on Jan. 16 begins a series of five weekly morning news broadcasts handled by Rush Hughes, and going to KGO and KFI, for 25 weeks. J. Walter Thompson, San Francisco, handles account.

BRISTOL-MYERS Co., New York (Ingram cream), early in January started its new "Through the Looking Glass with Francis Ingram" series over various stations, including KDKA, WTAM, WGY, WBZ-WBZA, KOA and KPO. World Broadcasting System, New York, handles account.

PHILLIPS Petroleum Co., Bartlesville, Okla. (gasoline), on Jan. 2 started "Milligan and Mulligan, Demon Detectives," on WGN, Chicago, daily except Sunday. Program was created and produced by Bob White Productions, Chicago.

NYAL Co., Detroit (chain drug stores), sponsored Hal Kemp's orchestra in electrical transcription on WGY, Schenectady, Dec. 26, 28 and 30 only. Scott Howe Bowen, New York, handled the account.

STICKNEY & Poor Spice Co., Charleston, Mass. (stuffing, spices, etc.), on Dec. 23 started Lew White at organ on WJZ, New York, and WBZ-WBZA, Boston-Springfield, Fridays, 10:45-11 a.m., 13 weeks. Badger & Browning, Inc., Boston, handles account.

LAMBERT PHARMACAL Co., St. Louis, (Listerine) will sponsor Uncle Quin Ryan and a juvenile troupe over WGN, Chicago, six nights a week for 13 weeks, beginning Jan. 16. The program will be 15 minutes, handled by Lambert and Feasley, Inc., New York.

WORCESTER SALT Co., New York (salt and toothpaste), on Jan. 7 started Paul Victorine's orchestra on WJZ, New York, Saturdays, 7:30-7:45 p.m., 13 weeks. Fuller & Smith & Ross, Inc., New York, handles the account.

NETWORK ACCOUNTS

WESTINGHOUSE Electric & Mfg. Co., Pittsburgh, on Feb. 14 starts series of dramatized detective stories by Octavus Roy Cohen, on NBC-WJZ and supplementary northwest networks, Tuesdays, Thursdays and Saturdays, 7:45-8 p.m. and 11:15-11:30 p.m., 18 weeks. Fuller, Smith & Ross, Inc., Cleveland, handles account.

THE BORDEN Co., New York, (evaporated milk) on Jan. 4 started food talks on NBC-WEAF network, Wednesdays for 52 weeks and Saturdays (started Jan. 7) for 26 weeks, 11:15-11:30 a.m. Also on NBC-KGO network, Fridays, 11:30-11:45 a.m., PST, 26 weeks (started Jan. 6). Young & Rubicam, Inc., New York, handles both accounts.

THOMAS COOK & Son, New York, (travel and tours) on Feb. 13 starts travel talks by Malcolm La Prade, with music, on NBC-WJZ and supplementary western networks, Sundays, 1:30-1:45 p.m., 13 weeks. L. D. Wertheimer, Inc., New York, handles account.

SPRATT'S PATENT, Ltd., Newark, N. J., (dog food) on Jan. 30 starts talks on dogs on NBC-WJZ network, Mondays, 8:30-8:45 p.m., 12 weeks; also on NBC-KGO network, Wednesdays, 8:15-30 p.m., PST, 10 weeks. Paris & Peart, New York, handles both accounts.

REAL SILK HOSIERY Co., Indianapolis, beginning Feb. 5, will sponsor series of Sunday night programs. 9:15-9:45 p.m., CST, on NBC-WJZ network, featuring Pratt and Sherman, comedy team, and Vincent Lopez orchestra. Erwin, Wasey & Co., Chicago, handles account.

BENJAMIN MOORE & Co., New York, (paints) on Jan. 3 started talks on interior decorating, with organ music, over NBC-WEAF network, Fridays, 4:15-4:30 p.m., 26 weeks. Account handled direct.

PHILCO RADIO & Television Corp., Philadelphia, on Jan. 2 started Boake Carter, news analyst, on 15 CBS stations, Monday through Friday, 7:45-8 p.m., 52 weeks. F. Wallis Armstrong Co., Philadelphia, handles account.

REMINGTON RAND, Inc., Buffalo, (office equipment) on Dec. 27 started Cowboy Tom and Indian Chief on 19 CBS stations, Tuesdays, Thursdays and Saturdays, 5:45-6 p.m., 14 weeks. Batten, Barton, Durstine & Osborn, New York, handles account.

SOCONY-VACUUM Corp., New York, (gasoline and oil) on Jan. 27 starts Edwin C. Hill, ace news commentator, and Nat Shilkret's orchestra, on 42 CBS stations, Fridays, 9:30-10 p.m., 52 weeks. Batten, Barton, Durstine & Osborn, New York, handles account.

VICK CHEMICAL Co., Greensboro, N. C., on Jan. 4 started "The Romantic Bachelor" on 52 CBS stations, Wednesdays, 9:15-9:30 p.m., 13 weeks. Young & Rubicam, Inc., New York, handles account.

LAVORIS CHEMICAL Co., Minneapolis, (mouth wash) on Jan. 2 renewed "Easy Aces" on 23 CBS stations, Mondays, Wednesdays and Fridays to Jan. 25, then Tuesdays, Thursdays, and Saturdays, 8-8:15 p.m., 21 weeks. Blackett-Sample-Hummert & Gardner, Chicago, handles account.

SPRAGUE, WARNER & Co., Chicago, (food distributors) on Jan. 27 starts Phil Porterfield, Jane Anderson and Helen Braum on 10 CBS stations, Fridays, Saturdays, Sundays at different times. Erwin, Wasey & Co., Chicago, handles account.

BARBASOL Co., Indianapolis, (shaving cream) on Jan. 4 changed time of program on NBC-WEAF network to Wednesdays and Thursdays, 7:15-7:30 p.m.

GENERAL FOODS Corp., New York, (Minute Tapioca, jello, Calumet) on Jan. 3 started cooking school program with Frances Lee Barton, on NBC-WEAF and supplementary networks, Tuesdays and Thursdays, 11:15-11:30 a.m., 52 weeks. Young and Rubicam, Inc., New York, handles account.

KRAFT-PHOENIX Cheese Corp., Chicago, on Jan. 14 started cooking school with Mrs. Goudiss on NBC-WJZ network, Saturdays, 11-11:15 a.m., 13 weeks. J. Walter Thompson Co., Chicago, handles account.

GREAT ATLANTIC & PACIFIC Tea Co., New York, on Jan. 9 started "Maud and Cousin Bill," Booth Tarkington dramatic sketch, on NBC-WJZ network, daily except Saturday and Sunday, 6-6:15 p.m., 52 weeks. Paris and Peart, New York, handles account.

TILLAMOOK COUNTY CREAMERY Ass'n, Tillamook, Ore., (Tillamook Cheese) on Jan. 6 began sponsoring Wyn, noted authority on home economics, appearing as "The Dairy Maid" in the Women's Magazine of the Air program on NBC-KGO network of five stations.

GENERAL ELECTRIC Co., sponsoring the "G. E. Circle" on NBC Sundays, 9-9:30 p.m., has extended its contract from 40 weeks to 52 weeks. Its present contract does not expire until Dec. 17, 1933. The account began its present series about the middle of December.

CENTAUR Co., New York, (castoria) got such splendid results from a test campaign conducted on KGO, KFI and KFSD that a split contract of 39 weeks has been signed for the 11 stations of NBC's western network. The "Dr. Dick" serial began Jan. 2 and runs until June 12, going off the air until Sept. 11 when it resumes until Dec. 18.

ROMAN MEAL Co., Tacoma, Wash., (cereal) on Jan. 11 started 26 weeks on the western NBC Magazine of the Air, expiring June 5. Milne and Co., Seattle, handles account.

KOLYNOS Co., New Haven, Conn., (dental cream) on Jan. 17 will switch its "Just Plain Bill" program, heard for the last 13 weeks only on WABC, New York, to CBS network. Blackett-Sample-Hummert & Gardner, New York, handles account.

BAYER Co., New York, (aspirin) on Jan. 15 renews for 13 weeks "American Album of Familiar Music" on NBC-WEAF network, Sundays, 9:30-10 p.m. Blackett-Sample-Hummert & Gardner, New York, handles account.

WAITT & BOND, Inc., Newark, N. J., (Blackstone cigars) on Jan. 3 renewed Frank Crumit and Julia Sanderson on NBC-WEAF network, Tuesdays, 8-8:30 p.m., 52 weeks. Batten, Barton, Durstine & Osborn, New York, handles account.

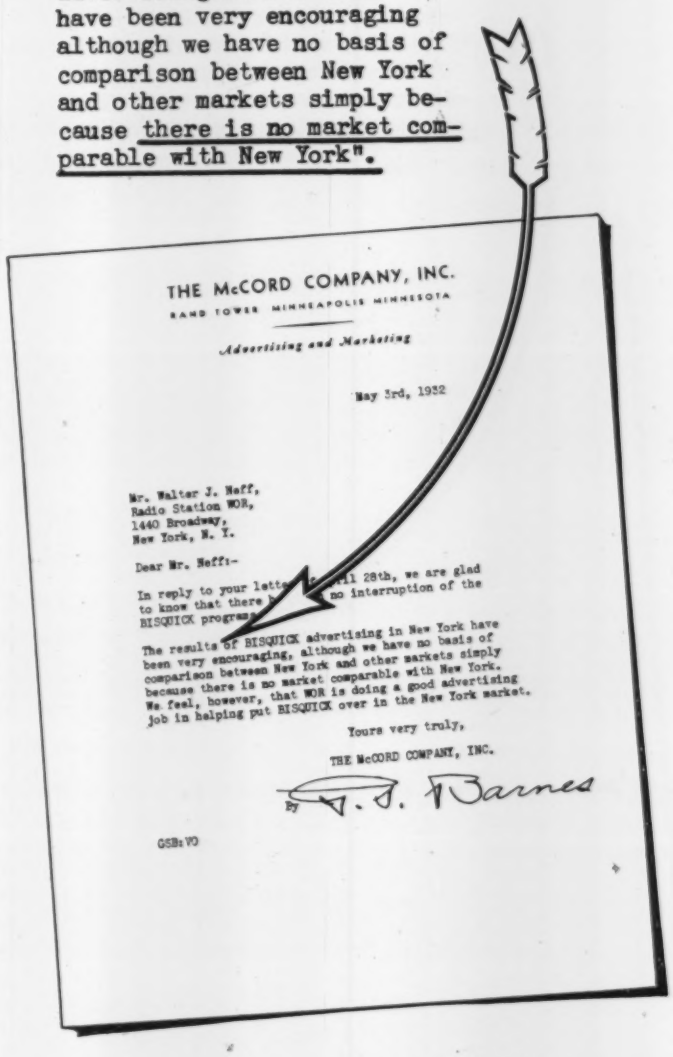
THE "FU MANCHU Mystery Stories," sponsored on CBS by the Campana Corp., Batavia, Ill., (Italian balm), on Jan. 2 was advanced to 8:30-9:00 p.m., 15 minutes earlier than formerly. WGR, Buffalo, was substituted for WKBW, of the same city.

SHELL OIL Co., San Francisco, on Jan. 1 renewed its contract for the morning frolic by Dobbsie and the Shell Happytimers for a year over the Don Lee-CBS network. KSL, Salt Lake City, has been added to the net.

Porter Transferred

G. HAROLD PORTER has been named vice president in charge of the west coast activities of RCA Victor Co., with offices at Hollywood, Cal., according to announcement by J. R. McDonough, president of the company. Mr. Porter formerly held a similar post with the Radio Corporation of America.

"The results of BISQUICK advertising in New York have been very encouraging although we have no basis of comparison between New York and other markets simply because there is no market comparable with New York".



THE McCORD COMPANY, INC.
RAND TOWER MINNEAPOLIS MINNESOTA
Advertising and Marketing

May 3rd, 1932

Mr. Walter J. Neff,
Radio Station WOR,
1440 Broadway,
New York, N. Y.

Dear Mr. Neff:-

In reply to your letter of April 28th, we are glad to know that there has been no interruption of the BISQUICK program.

The results of BISQUICK advertising in New York have been very encouraging, although we have no basis of comparison between New York and other markets simply because there is no market comparable with New York. We feel, however, that WOR is doing a good advertising job in helping put BISQUICK over in the New York market.

Yours very truly,

THE McCORD COMPANY, INC.

By W. S. Barnes

GSB:VO

- - - and similar results are the regular experience of WOR *advertisers -*

WOR

America's Leading Independent Station Serving Greater New Jersey and New York Metropolitan Area

Bamberger Broadcasting Service, Inc.,
Newark, New Jersey

New York Office: 1440 Broadway *New York City*
Chicago Office: William G. Rambeau, 360 N. Michigan Ave., Chicago, Ill.

UNION OIL Co. Los Angeles, has taken on sponsorship for the Sunday night KHJ Merrymakers Frolic. Initial program under the new sponsorship was broadcast Jan. 8. The Don-Lee CBS network will carry the program weekly, with the addition of KOY, Phoenix. Ben Bard, of stage and screen, has been signed as master of ceremonies. Other talent will include the usual merrymakers cast. Union Oil, through the Los Angeles office of Lord & Thomas, discontinued sponsorship of the weekly Domino Club broadcast over KFI and Pacific coast-NBC network to take on the new series.

GENERAL BAKING Co., New York, on Jan. 15 renews Julia Sanderson and Frank Crumit on 26 CBS stations, Fridays, 10:15-10:45 a.m., 52 weeks. Batten, Barton, Durstine & Osborn, New York, handles account.

GENERAL FOODS Corp., New York, on Jan. 5 changed "Cape Diamond Light" program time to Thursdays, 8-8:30 p.m., on NBC-WJZ network.

PROSPECTS

CRAMER CLINIC, 425 Lee Building, Kansas City, Missouri, is planning an exclusive radio advertising campaign, beginning at once, introducing their new pharmaceutical product, Morzo. A popular daily studio feature on KMBC, Kansas City, inaugurates their campaign. They intend to place daily features on many large stations, and daily announcements on many small stations. All advertising is placed direct by Dr. W. R. Cramer, of the Clinic.

H and H CLEANER Co., 134 E. Locust St., Des Moines, (H and H Cleaner for carpets and upholstery) will make up lists in February, including radio. J. H. Chateauvert is president in charge of advertising. Account handled by Coolidge Advertising Co., Des Moines.

CARRY SALT Co., Hutchinson, Kan., makes up lists during January and July, including radio. R. G. Streeter is advertising manager. Potts-Turnbull Co., 300 Dierks Bldg., Kansas City, handles account.

MINNESOTA VALLEY CANNING Co., Le Sueur, Minn., (Del Maiz canned products) will make up lists during February, including radio. Ward H. Patton is advertising manager. Account handled by Erwin, Wasey & Co., Chicago.

H. D. MORGAN Laboratories, Ltd., 5846 Waring Ave., Hollywood, Cal., (Burn-Aide, Ezy-2-Tan, Waikiki Tan Lahoni) makes up lists during February, March and April, including radio. A. F. Mackey is advertising manager. Account handled by Emil Brisacher & Staff, Crocker Bldg., San Francisco.

CLEMONS, Inc., New York, (retail clothes) will use radio in a campaign to be handled by W. I. Tracy, Inc., New York.

RADIO DEALERS of New Orleans have combined to raise a fund to carry an advertising campaign over three local stations.

AGENCIES AND REPRESENTATIVES

EDWARD E. VOYNOW, former Chicago manager for Scott Howe Bowen, Inc., has resigned to become middle western manager of Edward Petry & Co., newly formed organization for station representative. His offices are in the Wrigley Bldg., Chicago. George Kercher, former radio editor of the CHICAGO EVENING POST and later in publicity work for NBC and Chicago, will be associated with Mr. Voynow.

JOHN H. WEISER has been transferred from the Seattle to the San Francisco office of Botsford-Constantine & Gardner, Portland, Ore., to take charge of the radio department.

RADIO FEATURES Syndicate, 545 Fifth Ave., New York, announces that it has completed the first of a series of musical programs for stations, with Harry Salter conducting orchestra, William Coty, tenor, and the Personality Quartet. Adolph Gobel, Inc., New York, (meat products) and Milford Garter Co. are sponsors of its offerings, being placed on various stations.

STANLEY TOBIN, formerly a member of the advertising staff of ELECTRIC REFRIGERATION NEWS and of the public relations staffs of Frigidaire Corp. and the Geyer Co., Dayton, O., advertising agency, has joined the publicity department of Brooke, Smith & French, Inc., of Detroit. Before entering the advertising field, Mr. Tobin was connected with a number of newspapers, among them the ENQUIRER and the COMMERCIAL-TRIBUNE, Cincinnati; the HERALD and the HERALD-POST, Louisville; the FREE PRESS, Detroit, and the HERALD, Miami, Fla.

GENERAL TIMBER Service, Inc., St. Paul, Minnesota, announces the appointment of Needham, Louis and Brorby, Inc., Chicago, as advertising and merchandising counsel for the lumber division of the Weyerhaeuser industries. The work of the agency will include the further development of trade-marked and improved lumber, marketed under the 4-SQUARE trade-mark, together with other affiliated products.

LEE ANDERSON Advertising Co., Detroit, formerly Advertisers, Inc., now handles the account of the Chrysler Sales Corp., Detroit, which uses radio with other media. Personnel of the agency: Lee Anderson, president; Burt A. McDonald, vice president-treasurer; R. A. Carey, secretary; R. E. Clayton, space buyer; J. Miller, production manager; Sydney Wells, art director.

CECIL F. BENNETT has joined Needham, Louis and Brorby, Chicago agency, as partner. For six years Mr. Bennett was president of the Otto J. Koch agency, Milwaukee. Before that he was a writer with Lord and Thomas in Chicago. More recently he has been executive vice president of the United States Advertising Corp., Chicago.

WHB, Kansas City, has appointed Free & Sleininger, Inc., at its Chicago representative, according to an announcement by Don Davis, manager.

WOODY KLOSE, former program and production manager of KMOX, St. Louis, and producer of the Phillips 66 Flyers originated at KMOX for CBS, has joined Mortimer W. Mears, St. Louis agency, as radio director.

ARTHUR H. ASHLEY, formerly in charge of radio for William Morris, theatrical agency, has joined Alfred J. Silberstein, New York agency, as radio director.

JOHNSON & JOHNSON, New Brunswick, N. J., which has signed for a daily program on CBS, announces the promotion of T. E. Hicks, formerly manager of salesmen, to vice president in charge of merchandising.

AFFILIATED PRODUCTS, Inc., Chicago (cosmetics) has appointed Blackett-Sample-Hummert & Gardner, Chicago, to handle its whole account. Agency hitherto has handled its radio advertising.

PARIS & PEART, New York agency, has been appointed to handle all the advertising of the Great Atlantic & Pacific Tea Co., New York, starting Jan. 1.

WSM, Nashville, announces the appointment of Edward Petry & Co., New York, Chicago and San Francisco, as its exclusive national representative.

BURTON EMMETT liquidated his holdings in the Newell-Emmett Co., New York agency, on Dec. 31 to regain his health and to devote more time to travel.

UNITED ADVERTISING Agency, New York, now handles the account of Bost, Inc., New York, (Bost toothpaste).

STUDIO NOTES

CARRYING a special good-will message to the people of New Zealand, written specially by Sir Ronald Lindsay, British Ambassador to Washington, WCKY, Covington, Ky., staged a special 3-hour broadcast from midnight to 3 a.m. recently to reach the Antipodes audience in the late afternoon and early evening. Messages were also carried from other notables and a cabled reply received from the Prime Minister of New Zealand. Program was arranged by L. B. Wilson, manager, and Maurice Thompson, studio director, in response to requests from the South Sea dominion.

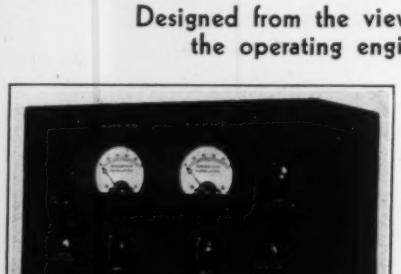
WNAC, Boston, claims the distinction of carrying with WEAF, New York, the first chain broadcast in America. The log of WNAC reveals that it was hooked up with the New York station on Jan. 4, 1923, or just 10 years ago.

TRACING its history back to the early experiments of Dr. Charles D. Herrold, KQW, San Jose, Cal., lays claim to being 25 years old and the pioneer radio broadcasting station of the world. It celebrates its birthday Jan. 16. Fred J. Hart, president of the station, also asserts KQW was the first to broadcast continuous entertainment.

TYDOL Jubilee, heard over CBS, has changed its entire talent layout. Formerly featuring Paul Specht's orchestra and the three X Sisters, the account is now sponsoring Dolph Martin's orchestra, Clara Willis, vocalist, and the Travelers' Quartet.

MODULATION METER

Designed from the viewpoint of the operating engineer



COMPLETE
ACCURATE
COMPACT

PERFORMANCE HIGHLIGHTS

¶ This modulation meter indicates simultaneously both positive and negative peaks. ¶ High accuracy is achieved as a by product. ¶ Percentages as low as 1% and over 100% may be read directly. ¶ New filter design permits accurate readings to be taken over the whole radio spectrum at any modulation frequency in the audio range. ¶ After a rapid preliminary adjustment there is nothing to do but watch the meter. ¶ Works equally well on 5 watts or 500,000 watts.

Send for descriptive pamphlet.

RADIO RESEARCH COMPANY, Inc.
1204 Irving Street, N. E.
WASHINGTON, D. C.

Good Programs Deserve
EFFECTIVE MERCHANDISING

KMBC
Offers Both

ASK FOR INFORMATION ON PROGRAMS, MERCHANDISING, AND AUDIENCE AREAS

MIDLAND BROADCASTING CO.
Kansas City, Missouri

EVIDENCE that the broadcasting of wrestling matches over WNAC, Boston, actually boosted gate receipts is offered in a letter written by Lee McPherson, wrestling promoter, to John Shepard, III, president of the Yankee Network. Crowds at the matches grew from less than 400 to more than 10,000 within a few weeks, and Mr. McPherson gives chief credit to radio.

THE MOST powerful television transmitter in the west, W6XS, operated by the Don Lee Broadcasting System, Los Angeles, began regular operation Dec. 23 and is now on the air from 6 to 7 p.m. daily except Sundays and holidays. W6XS has power of 1,000 watts, with 4,000 watts maximum, and operates on a frequency of 2150 kc.

NEARLY 3,000 underprivileged children in Schenectady discovered that there was a Santa Claus Christmas when Kolin Hager, manager of WGY, and Herbert Morgan, of RKO Proctor's Theatre, jointly sponsored a Christmas party, Saturday morning, Dec. 24, at the RKO Theatre. The children were admitted by ticket only, tickets having been distributed by teachers in public and parochial schools by school nurses and by members of Parent-Teacher Associations. Each child was given a bag of presents donated by Schenectady merchants and by sponsors of WGY programs.

A NEW RECORD has been set on the cost per inquiry basis for 15-minute broadcast from one station by "The Vagabonds" of WSM, Nashville. The boys received 1,723 letters as a result of one program for the Morton Salt Co. over WSM. In addition, they are averaging 5,000 pieces of mail a week on five other programs. They have appeared on NBC from Chicago and CBS from St. Louis and have been with WSM about a year.

A NEW FEATURE of WCKY, Inc., Covington, Ky., is the Radio Reporter. Each Monday at 6:15 p.m. the Radio Reporter interviews some celebrity of the stage, screen, radio or business world visiting in Cincinnati. The Radio Reporter is Elmer H. Dressman, newspaperman of 16 years' experience, who recently joined the WCKY staff as continuity writer.

ONE ANNOUNCEMENT in a recent broadcast of General Foods' "Today's Children" program over WMAQ, Chicago, brought a mail response of 2,500 letters asking tickets to attend a Christmas party broadcast on Dec. 23 in the NBC Chicago studios. Letters came from within a 200-mile radius of Chicago.

SAFEWAY Stores, Southern California grocery chain, is issuing song sheets for free distribution each Saturday at its stores. The sheets list the songs of the Safeway broadcasts on KFI, Los Angeles, twice weekly, together with words and music of one old-fashioned song. A contest is to be staged weekly to select a name for the song sheet's cover, to be changed weekly. H. C. Bernsten Advertising Agency, Los Angeles, handles the account.

"CALIFORNIA Melodies," which goes out of KHJ, Los Angeles, eastward via CBS each Tuesday night, carried a preview of a talking picture, "Hypnotized," during a Dec. 27 program. The dialogue and music were released to radio before professional reviewers heard it. Though Southern California stations have given bits of talkies over the air, this is believed to be the first time that an actual preview reached the radio audience.

A SERIES of five-minute programs under the title, "Radio Forum," has recently been inaugurated by WDEL-WILM, Wilmington, Del. The feature is devoted to brief but snappy sketches of the various entertainers who appear before the microphone during the week. At the same time a poll will be taken to determine the type of programs which meet with the greatest favor.

ANOTHER example of the new trend in radio introduced by CBS in "The March of Time" was afforded by the "Forward March" broadcast over WJR, Detroit, the night following the election of Franklin D. Roosevelt. With roll of drums and stirring martial music, WJR dramatized the impetus given national affairs by the choice of a new president. Interest in the program was further heightened by addresses by leading Detroit business executives, including E. W. Hammond, publisher of the DETROIT TIMES; Charles F. Kettering, vice-president of General Motors, and others. Leo Fitzpatrick, vice-president and general manager of WJR, sounded the key-note for the "Forward March" program in a tribute to "Dynamic Detroit."

THE FIRST of a series of "salute" programs broadcast by WIOD, Miami, Fla., under the sponsorship of the International Rotary Club, paid tribute to Atlanta, WSB and the ATLANTA JOURNAL. Lambdin Kay, director of WSB, was praised for his pioneer work in radio entertainment.

CHICAGO as a city of accomplishments is being publicized daily by WMAQ, Chicago, during station-break periods. Brief announcements of 25 words or less calling attention to little known but important facts about the city are being used. Business concerns and civic organizations are invited to contribute information for the announcements.

A UNIQUE MEDIUM for spot announcements is the "WDAS Sightseeing Bus," which goes on the air from WDAS, Philadelphia, every morning from 10 to 11 o'clock. Commercial announcements are introduced through characters aboard the etherel bus as it tours the city.

IN THE FACE of general lowered buying power, indications point to a greater sale this year of the new WLS Family Album than last year, it was stated by WLS officials. Selling upwards of 40,000 copies at 50 cents apiece last year, it is believed this year's edition will easily surpass that figure. Containing 45 pages, the booklet is profuse with illustrations of the station's stars and features, including pictures of the crowds attending the Saturday Night Barn Dance and the excursions promoted by the station during the past summer.

BOB FIDLAR, chief announcer of WKZO, Kalamazoo, Mich., and his "Nit Wits" troupe of hill-billies and wisecrackers have proved so highly popular over the station that they are in constant demand for local theater appearances.

CASWELL COFFEE Co. last month celebrated ten continuous years on the air over NBC, San Francisco. The concern has been on ever since 1922, which is believed to be a record for consecutive weeks of air advertising.

OPEN FOR SPONSORSHIP

March 1, 1933

CECIL & SALLY

Scheduled nightly except Sunday at 6:45.

This is the most popular program over KGIR according to recent listener survey.

CECIL & SALLY

have been heard on KGIR for the last three years.

KGIR

"The Voice of Montana at Butte."

Mouse Traps . .

Once they believed that if a man made a better mouse trap, the world would beat a path to his door

Today We Know

that no matter how fine your mousetrap, no matter how excellent your product, the world comes to your door only at your bidding.

Your Station

may be the best in its class, the finest in its community, the most effective medium for selling mousetraps or whatnots

Yet

account executives, space buyers, national advertising managers won't beat a path to your door, either because they don't know you or they are otherwise far too busily occupied.

That Means

that you must take your superior radio station, like any good commodity, to market.

How To Do It?

Advertise your station just as you would have the makers of mousetraps advertise over your station. The national field is interested in your station, its market, its coverage—and the national field reads BROADCASTING.

Tell Them

your story in our advertising columns. Keep the agencies and advertisers aware of the service you are rendering, the results you are getting, by advertising yourself so that your station will be included in national schedules now in the making.

Our Circulation

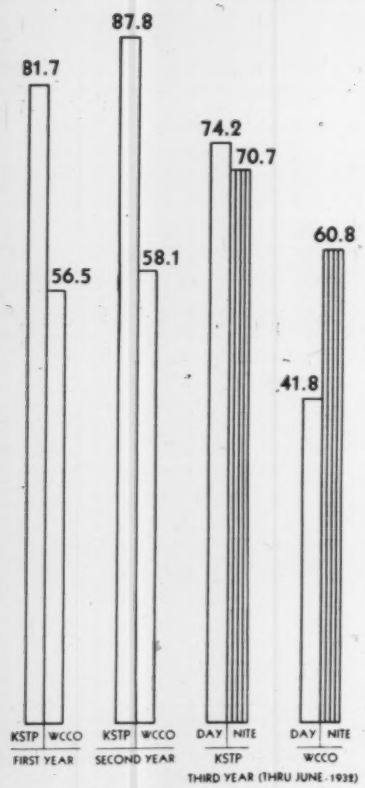
offers comprehensive coverage of advertising agencies and national radio advertisers. Advertising in BROADCASTING is economical.

Rates and details upon request

BROADCASTING

NATIONAL PRESS BUILDING, WASHINGTON, D. C.

THE NEWS MAGAZINE OF THE FIFTH ESTATE



Relative Station Popularity

In the 9th U. S. Retail Market

Taken from Reports of the

Co-operative Analysis of Broadcasting

Prepared by

CROSSLEY, INC.

(Copyright, A. N. A.)

For results use KSTP—Northwest's Leading Radio Station—sponsoring more National and Local Accounts than all other Minnesota Stations combined—the only station concentrating its "coverage" in the metropolitan trading area in and about Minneapolis and St. Paul, designated as the—

9TH U.S. RETAIL

MINNEAPOLIS KSTP ST. PAUL

MARKET

LISTENER reaction forced General Petroleum Corp. to go back to its "Memory Lane" program over the NBC-KGO network last month after it had dropped sponsorship of the program in favor of a Newsreel feature. Hundreds of listeners protested the change, with the result that the "Memory Lane" feature, which has been on the air since 1927 but sponsored by the oil company only during the last year, was restored.

MORE THAN 200 faculty members and students at the University of Kansas took part in the eighth anniversary program of KFKU, Dec. 15. Although the program had never been rehearsed in its entirety, each number was presented as scheduled, and all were present except Governor-elect Alf M. Landon, whose address was read by his secretary. The last half of the program was devoted to a dramatic presentation of the history of KFKU and its representative programs.

A RECORD-breaking total of 1,021,208 pieces of mail was received by WLS, Chicago, during 1932, it was reported by Glenn Snyder, manager of the station. This record, it was pointed out was made in the face of six months of a 3-cent postal rate, and is exclusive of the mail sent direct to program sponsors. The previous record was 734,000 pieces of mail in 1931. The mail came from every state and 15 foreign countries.

KMOX, St. Louis, reports that it has signed Interstate Nursery Co., which hitherto has used no other advertising than its catalogue.

EQUIPMENT

REVISED SHEETS containing up to date technical data on six RCA transmitting radiotrons has been issued by RCA Victor Co., Inc. The types affected are RCA-843, RCA-850, UV-204A, RCA-831, UV-217A and UV-217C. Prices remain unchanged.

UNIVERSAL MICROPHONE Co., Inglewood, Cal., is now producing a new remote control panel, weighing 20 pounds, encased in black enamel and portable. It is a one-stage microphone amplifier and tone control for use in low or high impedance pick-up for broadcast purposes. Other uses include phone-mike mixing panel for p. a. systems, remote control microphone amplifier and monitor panel with phonograph pick-up or telephone to control-line with monitor headphones.

A NEW edition of its Faradon mica capacitator catalogue, with special consideration given to listing standard mica capacitator specifications so that capacitators may be conveniently selected, has just been issued by RCA Victor Co., Camden, N. J., and may be secured by broadcasters upon request.

Montgomery Ward Convinced

(Continued from page 9)

so that each letter seemed very personal. After being answered, the letters were turned over to the store for follow-up purposes. Since the children were asked to include their telephone numbers in their letters, Montgomery Ward had an unusually excellent mail and telephone list at the conclusion of the series.

7500 Letters Received

SANTA'S LETTER of course brought the child, and in practically every case the parents, to the store, where the sales force had an opportunity to display and sell its merchandise. The program was designed specifically for toy promotion, but its effects were felt in all departments by very reason of the fact that adults were brought into the store and had to pass many other departments before Toyland was reached.

The first program was broadcast for Montgomery Ward on Thanksgiving Day. In two weeks time approximately 4,000 letters were received, considerably more than double the amount Montgomery Ward manager asked for as evidence that he had a real audience for his advertising. By the end of the series, before Christmas, more than 7500 letters have come addressed to Santa Claus, and that at least 7500 children with 7500 parents visited Montgomery Ward's store as a direct result of radio is obvious.

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In a major marketing area, dominated by WSM

•

And offers, in addition, a substantial coverage BEYOND its normal marketing boundaries, without charge

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We suggest you see a picture of this interesting situation. Write for CERTIFIED MAIL BREAK-DOWN report and data.

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Bet you a breakfast they're not listenin' in!

6:05 in the cold gray of a winter's morning!

But nearly 2,000 listeners wrote in to declare that they were "up and listening to WLS *as usual.*"

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WE HAVE always known that WLS has a large audience even in the early morning, but to again prove the fact, our announcer, Hal O'Halloran, and our organist, Ralph Waldo Emerson, engaged in a little conversation intended to secure listener interest. Ralph bet Hal the breakfasts for a week that more than 500 people were listening in. The friendly WLS audience caught on and listeners in 37 states and 5 provinces in Canada wrote in to help Ralph win his bet.

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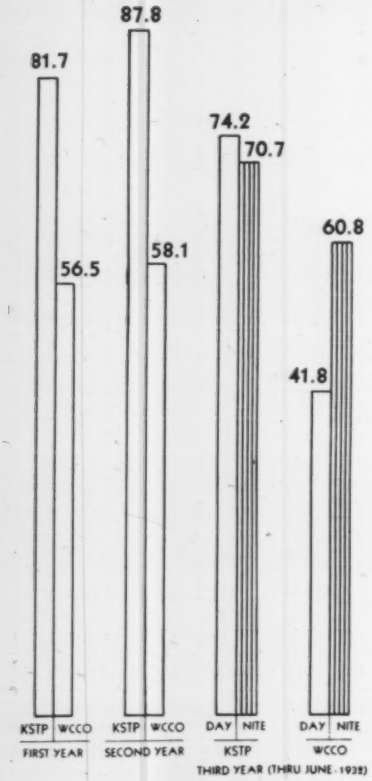

Relative Station Popularity

In the 9th U. S. Retail Market

Taken from Reports of the

Co-operative Analysis of Broadcasting

Prepared by

CROSSLEY, INC.

(Copyright, A. N. A.)

For results use KSTP—Northwest's Leading Radio Station—sponsoring more National and Local Accounts than all other Minnesota Stations combined—the only station concentrating its "coverage" in the metropolitan trading area in and about Minneapolis and St. Paul, designated as the—

9TH U.S. RETAIL

MINNEAPOLIS KSTP ST. PAUL

MARKET

LISTENER reaction forced General Petroleum Corp. to go back to its "Memory Lane" program over the NBC-KGO network last month after it had dropped sponsorship of the program in favor of a Newsreel feature. Hundreds of listeners protested the change, with the result that the "Memory Lane" feature, which has been on the air since 1927 but sponsored by the oil company only during the last year, was restored.

MORE THAN 200 faculty members and students at the University of Kansas took part in the eighth anniversary program of KFKU, Dec. 15. Although the program had never been rehearsed in its entirety, each number was presented as scheduled, and all were present except Governor-elect Alf M. Landon, whose address was read by his secretary. The last half of the program was devoted to a dramatic presentation of the history of KFKU and its representative programs.

A RECORD-breaking total of 1,021,208 pieces of mail was received by WLS, Chicago, during 1932, it was reported by Glenn Snyder, manager of the station. This record, it was pointed out was made in the face of six months of a 3-cent postal rate, and is exclusive of the mail sent direct to program sponsors. The previous record was 734,000 pieces of mail in 1931. The mail came from every state and 15 foreign countries.

KMOX, St. Louis, reports that it has signed Interstate Nursery Co., which hitherto has used no other advertising than its catalogue.

EQUIPMENT

REVISED SHEETS containing up to date technical data on six RCA transmitting radiotrons has been issued by RCA Victor Co., Inc. The types affected are RCA-843, RCA-850, UV-204A, RCA-831, UV-217A and UV-217C. Prices remain unchanged.

UNIVERSAL MICROPHONE Co., Inglewood, Cal., is now producing a new remote control panel, weighing 20 pounds, encased in black enamel and portable. It is a one-stage microphone amplifier and tone control for use in low or high impedance pick-up for broadcast purposes. Other uses include phone-mike mixing panel for p. a. systems, remote control microphone amplifier and monitor panel with phonograph pick-up or telephone to control-line with monitor headphones.

A NEW edition of its Faradon mica capacitator catalogue, with special consideration given to listing standard mica capacitator specifications so that capacitators may be conveniently selected, has just been issued by RCA Victor Co., Camden, N. J., and may be secured by broadcasters upon request.

Montgomery Ward Convinced

(Continued from page 9)

so that each letter seemed very personal. After being answered, the letters were turned over to the store for follow-up purposes. Since the children were asked to include their telephone numbers in their letters, Montgomery Ward had an unusually excellent mail and telephone list at the conclusion of the series.

7500 Letters Received

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ACTIONS OF THE
FEDERAL RADIO COMMISSION
JANUARY 3 TO JANUARY 14 INCLUSIVE

Applications . . .

JANUARY 4

NEW, Portland, Me.—Casco Bay Broadcasting Co. for CP to use 1340 kc., 500 w., unlimited time.

WLTH, Brooklyn, N. Y.—Modification of license to change hours from shares with WCGU, WFOX and WBBC to share WFOX and WBBC (facilities of WCGU, Brooklyn) amended to request WLTH ¾ time; WBBC ¼ time; requests facilities of WCGU, and WFOX, Brooklyn.

WSPA, Spartanburg, S. C.—CP to move transmitter to a location in Spartanburg, S. C., to be determined subject to approval of Commission, install new 5 kw. equipment, change frequency, power and hours from 1420 kc., 100 w. night, 250 w. to LS, unlimited hours to 850 kc., 5 kw., simultaneous D with WWL and share at night with WWL (facilities of KWKH, Shreveport, La.)

WJZ, New York—Special experimental authorization to change power from 30 kw. to 30 kw. regularly and 50 kw. experimental basis.

KXA, Seattle, Wash.—Special experimental authorization to change hours from limited time to unlimited to operate with 250 w. from sundown to 10 p.m. experimental.

JANUARY 5

WCGU, Brooklyn, N. Y.—Modification of license to change hours of operation from shares with WFOX, WLTH and WBBC to shares with WBBC (requests facilities of WLTH, Brooklyn, and WFOX, Brooklyn).

WFOX, Brooklyn, N. Y.—Modification of license to change hours of operation from shares with WCGU, WLTH and WBBC to share with WLTH and WBBC (facilities of WCGU, Brooklyn, amended to request WFOX ¾ time; WBBC ¼ time requests facilities of WCGU, Brooklyn, and WLTH, Brooklyn).

NEW, Lansing, Mich.—Harold F. Gross, for CP to use 1210 kc. 100 w. night, 250 w. to LS, unlimited time, amended as to name of applicant to partnership of Harold F. Gross, M. B. Keeler and L. A. Versluis doing business as Capitol Broadcasting Co.

WFBE, Cincinnati—Voluntary assignment of station license to WFBE, Inc.

WSAN, Allentown, Pa.—Voluntary assignment of license to WSAN, Inc.

WROL, Knoxville, Tenn.—Modification of CP granted 7-29-32 to extend date of completion to 2-1-33.

NEW, El Dorado, Ark.—News-Times Publishing Co. for CP to use 1500 kc., 50 w. 7 a.m. to 7 p.m. D resubmitted and amended to request D hours, 6 a.m. to LS.

Application returned: NEW William L. Slade, Hamilton, O.—CP to use 1420 kc., 100 w., unlimited hours.

JANUARY 8

WBMS, Hackensack, N. J.—Involuntary assignment of license from WBMS Broadcasting Corp.

WHFC, Cicero, Ill.—CP to install new transmitter and change frequency from 1420 to 1310 kc., exchange frequency with WKBB and WCLS (facilities WKBB and WCLS, Joliet, Ill.).

WEHS, Cicero, Ill.—Modification of license to change frequency from 1420 to 1310 kc.; exchange frequency with WCLS; requests facilities WCLS, Joliet, Ill.

WKBI, Cicero, Ill.—Modification of license to change frequency from 1420 to 1310 kc.; exchange frequency with WCLS; requests facilities WCLS, Joliet, Ill.

WCLS, Joliet, Ill.—CP to change equipment and change frequency from 1310 to 1420 kc.; exchange frequency with WEHS, WHFC, WKBI; requests facilities WEHS, WHFC, WKBI, Cicero, Ill.

KFXJ, Grand Junction, Col.—Modification of license to change hours of operation from specified hours to unlimited; requests facilities of KGEW, Fort Morgan, Col., in quota units.

KXL, Portland, Ore.—License to cover CP granted 8-30-32 to move auxiliary transmitter; also modification of license for authority to use auxiliary transmitter as main transmitter.

Application returned: KUSD, Vermillion, S. D.—CP for change in equipment and increase in power from 500 w. to 1 kw.

JANUARY 10

NEW, Springfield, Mass.—The Colonial Broadcasting Co., Inc., for CP to use 1140 kc., 500 w. D.

WLTH, Brooklyn—CP to install auxiliary transmitter.

NEW, Hamilton, Ohio—William L. Slade, for CP to use 1420 kc., 100 w., unlimited time, resubmitted corrected as to equipment and map attached re proposed location.

WEAO, Columbus, O.—Modification of license to increase D power, change power from 750 w. to 750 w. night, 1 kw. to LS.

New, Wilmington, N. C.—Wilmington Broadcasting Co., for CP to use 1370 kc., 100 w., share time with WRAM; requests facilities WRAM, Wilmington, N. C.

KGIZ, Grant City, Mo.—CP to move transmitter and studio to Maryville, Mo.

KGFX, Pierre, S. D.—CP to change equipment in order to change modulation system.

KPQ, Wenatchee, Wash.—License to cover CP granted 11-9-32 for new equipment and increase power.

JANUARY 11

WTAG, Worcester, Mass.—Modification of license to increase power from 250 w. to 250 w. night, 500 w. to LS.

WPRO-WPAW, Providence, R. I.—CP to move transmitter from Cranston, R. I., to Providence, R. I. and change studio locally.

WDBO, Orlando, Fla.—Modification of license to increase power from 250 w. to 500 w. night, 1 kw. to LS; requests facilities withdrawn from WRUF, Gainesville, Fla.

NEW, Lincoln, Nebraska—George W. Jenkins, for CP to use 1210 kc., 100 w. night, 250 w. to LS, unlimited hours; requests all facilities of KFOR, Linclon, Neb.

JANUARY 13

WTBO, Cumberland, Md.—Voluntary assignment of license to Associated Broadcasting Corp.

WKBB, East Dubuque, Ill.—Modification of CP to extend dates of commencement and completion to 2-21-33 and 5-21-33 respectively.

KGBX, Springfield, Mo.—CP for changes in equipment, frequency and increase power from 1310 kc., 100 w. to 1340 kc., 250 w. Requests facilities of KGIZ, Grant City, Mo.

Decisions . . .

JANUARY 4

KRKD, Los Angeles—Granted license covering local move of transmitter; 1120 kc., 500 w., shares with KFSG, KRKD 2/3 time, KFSG 1/3 time.

KFSG, Los Angeles—Granted modification of license to use transmitter of KRKD; also to use present equipment as auxiliary transmitter.

WTRC, Elkhart, Ind.—Granted CP to make changes in equipment and increase D power from 50 to 100 w.

KGGF, Coffeyville, Kans.—Granted special authority to operate from 7:15 to 9:15 p.m., CST, Jan. 24 and 26, and from 8:15 to 9:15 p.m., CST, Jan. 25.

Set for hearing: WGAL, Lancaster, Pa.—CP to make changes in equipment and increase power from 100 to 250 w. D, power to be reduced two hours prior to local sunset; NEW, Intermountain Broadcasting Corp., Shreveport, La.—CP, 850 kc., 10 kw., hours of operation: daily except Sunday, 6 to 8 a.m.; 8:30 p.m. to 12 midnight; Sundays, 7:45 p.m. to 12 midnight; Sundays during Lent: 9 p.m. to 12 midnight CST, (Facilities of KWKH); WGST, Atlanta—Renewal of license; NEW, The National Union Indemnity Ass'n, Shreveport, La.—CP, 850 kc., 10 kw., facilities of KWKH and WWL; KSTP, St. Paul, Minn.—CP to make changes in equipment and to increase day power from 10 kw. to 25 kw.

WKBH, LaCrosse, Wis.—Denied authority to increase hours of operation from unlimited D and specified night hours to unlimited time pending Commission's decision on application for this same authority, which has been designated for hearing.

KICA, Clovis, N. M.—Temporary license extended to February 1, pending action on properly executed time sharing agreement with KGFL.

KFNF, Shenandoah, Ia.—Granted special authority to continue using time assigned to but not used by KUSD and WILL, Jan. 1 to Feb. 1.

JANUARY 7

WSYR-WMAC, Sycracuse, N. Y.—Granted consent to voluntary assignment of license to the Central New York Broadcasting Corp.

Set for hearing: NEW, Altoona Broadcasting Corp., Altoona, Pa.—Application for CP 620 kc., 1 kw., D; NEW, W. L. Gleeson, Salinas, Cal.—CP 1210 kc., 100 w., unlimited; WSPA, Spartanburg, S. C.—CP to install new equipment (maximum rated power 5 kw.), change frequency from 1420 kc. to 850 kc., increase power from 100 w. 250 w. LS to 5 kw. and change hours of operation from unlimited to simultaneous D sharing with WWL at night. (Facilities of KWKH)

WCAE, Pittsburgh—Granted permission to take depositions in re applicant's application for CP.

WMBH, Joplin, Mo.—Granted permission to take depositions in re his application for modification of license, a hearing on which is set for Jan. 30.

JANUARY 10

WICC, Bridgeport, Conn.—Granted CP to move transmitter from Sport Hill Road, Easton, Conn. to Pleasure Beach, Bridgeport, distance of 400 ft.

WTSL, Laurel, Miss.—Granted CP to make changes in equipment.

WELL, Battle Creek, Mich.—Granted modification of CP to extend completion date to Jan. 9; also granted license, 1420 kc., 50 w. unlimited time.

WAZL, Hazelton, Pa.—Granted license, 1420 kc., 100 w., hours 6 to 10 a.m.; 9 p.m. to 12 midnight.

KMJ, Fresno, Cal.—Granted license, 580 kc., 500 w., unlimited time.

WSBC, Chicago—Granted modification of license to change name to WSBC, Inc.

KOY, Phoenix, Ariz.—Granted modification of license to increase D power from 500 w. to 1 kw.

WKBH, LaCrosse, Wis.—Granted authority to operate at night from 7 to 8 p.m., instead of from 10 to 11 p.m., in order to give their rural public uninterrupted evening service during the earlier hours.

WMT, Waterloo, Ia.—Granted order to take depositions of a number of witnesses in behalf of Waterloo Broadcasting Co. in re hearing on application for renewal of license.

WNAD, Norman, Okla.—Granted special authority to operate from 2 to 3:30 p.m., CST, Jan. 11, 18; Feb. 1, 8, 15, 22; March 1 and 8, provided KGGF remains silent.

Set for hearing: WCGU, Brooklyn—CP to move transmitter locally in Brooklyn, and make changes in equipment; also authority to continue operation at 28-23—24th St. Long Island City, pending Commission action on amended application; NEW, Harold F. Gross, M. B. Keeler & L. A. Versluis, Lansing, Mich.—CP for new station, 1210 kc., 100 w. night, 250 w. LS, uplimited time.

WTBO, Cumberland, Md.—Dismissed application for involuntary assignment of license and granted leave to file application for voluntary assignment of license.

Shortwave & Television Corp., Boston—Granted extension of time from Jan. 16 to Feb. 10, in which to file exceptions to Examiner's Report No. 440.

WNBX, Springfield, Vt.—Granted permission to reduce schedule to minimum of five hours per day during January, February and March, because winter weather makes it impossible to secure talent and carry on programs.

WKAV, Laconia, N. H.—Reconsidered and set for hearing application for renewal of license to permit inquiry into activities of station.

KYW, Chicago; WJAS, Pittsburgh; WFAN, WIP, WCAU, Philadelphia, and others—Granted oral argument in so-called "1020 case" to start at 10 a.m., Wednesday, Feb. 1.

JANUARY 13

WJZ, New York City—Granted special authorization to increase power experimentally from 30 kw. to 50 kw.

KXA, Seattle, Wash.—Granted special experimental authority to operate simultaneously with station WJZ from local sunset to 10 p.m., PST.

KNX, Los Angeles, Cal.—Granted CP to make changes in equipment, increasing maximum power from 25 to 50 kw.

WHA, Madison, Wis.—Granted license covering local move of transmitter, installation of new equipment and increase power from 750 w. to 1 kw.

WLBC, Muncie, Ind.—Granted license covering local move of transmitter.

WFBC, Greenville, S. C.—Granted modification of CP to install new equipment, increase D. power from 100 to 250 w.; increase hours of operation from 1/7 time, sharing with WBHS, to unlimited. Also approved location of transmitter and extend commencement date.

WHBQ, Memphis, Tenn.—Granted modification of CP extending completion date of CP from Jan. 26 to April 26.

WMAS, Springfield, Mass.—Granted consent to voluntary assignment of license to WMAS, Inc.

WABZ and WJBW, New Orleans—Granted renewal of license, 1200 kc., 100 w., sharing.

KGCR, Watertown, S. Dak.—Granted extension of Rule 145 to Jan. 31.

WHO, Des Moines—Granted special authority to operate simultaneously with WOC on 1000 kc., on experimental basis, Feb. 1 to Aug. 1.

WCFL, Chicago—Granted special authority to operate unlimited time experimentally, on 970 kc. Feb. 1 to Aug. 1.

Application denied: WOL, Washington, D. C.—Denied modification of license to operate on 1270 kc., 250 w., unlimited, because applicants failed to enter appearance within time allowed under Rules.

Set for hearing: WILL, Urbana, Ill.—Requests special authority to increase power from 250 w. night, 500 w.

Washington Visitors*

A. J. McCosker, WOR, Newark
O. B. Hanson, NBC, New York
J. C. Jensen, WCAJ, Lincoln, Neb.
Leo S. Kennett, WSBT, South Bend, Ind.
Walter C. Evans, Westinghouse, Pittsburgh
C. V. Gregory, WLS, Chicago
Gardner Cowles, Jr., KSO, Des Moines
William S. Pote, WLOE, Boston
William C. Henderson, KWKH, Shreveport, La.
Charles C. Unger, Morris Myers and A. Kronnenberg ,WCGU, Brooklyn
Samuel Gellard, WLTH, Brooklyn
W. August Gerber, WBBC, Brooklyn
Rev. W. A. Burk, WWL, New Orleans.

A register of visitors at the offices of the Federal Radio Commission, the National Association of Broadcasters and BROADCASTING, *Jan. 1 to Jan. 14.*

day, to 500 w. night and 1 kw. day, experimentally. (Facilities of WKBS in terms of quota units.)

NEW, John E. McGoff, Julius Schaefer, Francis Thurston, Newport, R. I.—CP, 1500 kc., 100 w., 9 hours per day.

WBAX, Wilkes-Barre, Pa.—CP, 930 kc., 250 w., unlimited time.

WTAD, Quincy, Ill.—CP to move transmitter and studio to E. St. Louis, Ill.

WFOX, Brooklyn, N. Y.—Modification of license to increase hours from 1/4 time, sharing with WLTH, WCGU and WBBC, to 3/4 time, sharing with WBBC only. (Facilities of WCGU and WLTH.)

WLTH, Brooklyn, N. Y.—Modification of license to increase hours from 1/4 time, sharing with WCGU, WFOX and WBBC, to 3/4 time, sharing with WBBC only. (Facilities of WCGU and WFOX.)

WHIS, Bluefield, W. Va.—Modification of license to change hours from sharing equally with station WRBX to sharing.

WTAQ, Eau Claire, Wis., and KSCJ, Sioux City, Ia.—Modification of license to change hours from sharing to simultaneous operation D. and sharing at night.

KVOA, Tucson, Ariz.—Consent to voluntary assignment of license to Arizona Broadcasting Co., Inc.

Action on examiners' report: NEW, Maurice L. Barrett, E. St. Louis, Mo. (Ex. Rep. 425)—Denied CP for new station on 1500 kc., 100 w., unlimited, reversing Chief Examiner Yost; Samuel E. Waste and Burrell Barash, Galesburg, Ill., denied as in default the application for new station on 1310 kc., 100 w., unlimited, sustaining Examiner Yost, and WKBS, Galesburg, Ill.—Denied renewal of license as in default, and terminated existing temporary license, effective immediately. (Station operated on 1310 kc., 100 w., unlimited time). Examiner Yost sustained.

Examiners' Reports . . .

WWRL, Woodside, Long Island, N. Y. (Ex. Rep. 422).—Granted modification of license and renewal of license so as to permit the operation of WWRL upon 1500 kc., 100 w., during the specified hours.

WMBQ, Brooklyn, N. Y. (Ex. Rep. 422)—Granted modification of license and renewal of license so as to permit the operation of WMBQ upon 1500 kc., 100 w., during the specified hours.

WMIL, Brooklyn, N. Y. (Ex. Rep. 422)—Granted renewal of license so as to permit operation of WMIL upon 1500 kc., 100 w., during the specified hours.

Peoples Broadcasting Corp., Jacksonville, Fla. (Ex. Rep. 435)—Granted permission to withdraw with prejudice, application for CP for new station to operate upon 1370 kc., 100 w., sustaining Chief Examiner Yost.

WMBR, Tampa, Fla. (Ex. Rep. 435)—Granted renewal of license to operate on 1370 kc., 100 w., unlimited time, sustaining Chief Examiner Yost.

KGEW, Fort Morgan, Col.—Examiner Pratt recommended (Report 444; Docket 1851) that application for renewal of license be denied as in default because applicant failed to appear at hearing.

Attacking Rackets

(Continued from page 14)

broadcasts for one 15-minute period once a week. The Inland Daily Press Association invited me to describe the Madison plan of combatting rackets at its annual convention in Chicago in October.

Since that convention requests for information on the plan have come from all over the United States. Many demands have been made for material for syndicating and other articles for newspaper publicity.

The broadcasts explain that there are many legitimate house-to-house sales propositions presented to the housewife by legitimate companies whose representatives have proper credentials.

We believe the Madison plan of broadcasting has done much to help the people of our community to differentiate between a legitimate salesman selling an honest article and the questionable or fraudulent salesman or promoter. There is much need for education along these lines, and broadcasting offers a splendid medium for disseminating information to the public on this subject.

Majority Of Dill Amendment Eliminated from Davis Bill

No Action on Measure Forecast This Session; Hearings on License Measure January 16

WITH MOST of the features objectionable to broadcasters eliminated, Davis omnibus bill (H. R. 7716) was ordered re-reported to the Senate Jan. 10 by the Senate Interstate Commerce Committee. Action prior to March 4, however, is doubtful, in view of the pressure of other legislation. The measure passed the House last sesssion, but was drastically amended in Senate committee by Senator Dill, (D.) of Washington, who has been instructed to write the new report.

Practically all of the objections to the Dill amendments raised by Duke M. Patrick, general counsel, and James W. Baldwin, secretary, in behalf of the Radio Commission, and by Henry A. Bellows, CBS Washington vice president and legislative chairman of the NAB, in behalf of the broadcasting industry, were heeded by the committee. The committee also deleted from the measure a proposed new appellate provision sponsored by Senator Dill against which objections were raised by Louis G. Caldwell, as chairman of the radio committee of the American Bar Association, and substituted the original House provision.

Examiners Retained

THE COMMITTEE killed the Dill proposal that would have eliminated examiners and required commissioners to hold all hearings. It did, however, make it mandatory for the Commission to hear oral arguments on cases when requested after hearings by examiners, and limited the authority of examiners to questions other than those involving Commission policy. Senator Dill had declared that failure to eliminate examiners ultimately might mean reduction of the Commission to three members or even one member.

The Dill provision authorizing the Commission to revoke, modify or suspend licenses of wayward stations, strenuously opposed by Mr. Bellows, was altered to provide for assessment of a fine not to exceed $1,000 in lieu of suspensions. The committee agreed with Mr. Bellows that the public, as well as the station, would be hit by suspension, since it would be deprived of program service. A fine, on the other hand, it was decided, should serve as adequate punishment.

Lottery Prohibition

THE SENATE provision prohibiting the broadcasting of lottery or gift enterprises was approved in lieu of the House proposal. It provides that any one guilty of violating the provision shall, upon conviction, be fined not more than $1,000 or imprisoned not more than a year, or both, but no station license shall be revoked on that account.

The committee did not heed any of the objections raised to the amended political section, which would broaden the equality requirement to embrace public questions to be voted upon at an election and require that rates charged political speakers shall not exceed regular commercial rates. One phrase was added, providing that equal opportunities shall be given to all in the presentation of views on any side of a public question to be voted upon at an election "or by any governmental agency."

The final section of the bill, having to do with foreign studios of stations, was deleted as recommended by Mr. Bellows. A provision which would have specified that not more than one-fifth of the officers or directors of a company holding radio licenses shall be aliens, was amended to provide that this ratio apply only to directors.

License Bill

HEARINGS will be held beginning Jan. 16 on the Dill bill (S. 5201) for the assessment of license fees upon all users of wave lengths, intended to help defray the cost of radio regulation. A subcommittee, headed by Senator Howell, (R.) of Nebraska, and comprising Senators Dill and Metcalf, (R.) of Rhode Island, has been appointed by Chairman Couzens of the Interstate Commerce Committee. The measure, among other things, provides for annual license fees on broadcasting stations ranging from $120 for a full-time 100-watt station to $5.000 for a full-time 50-kw. outlet. Fees for educational stations would be half of those for commercial outlets.

The measure was considered at the last session, but objections were raised by amateurs, aviation stations and other licensees as well as by broadcasters. with the result that it was withdrawn from the Davis omnibus bill and introduced as a separate measure. Its chances for passage at the current session are remote.

Rep. Martin, (R.) of Massachusetts, has introduced a bill (H. R. 14034) to regulate advertising of imported articles. The measure, referred to the Interstate and Foreign Commerce Committee, provides that whenever commercial broadcasting is used to advertise for sale in the United States any imported article or material, "a broadcasting announcer shall, at the beginning and end of each broadcast period, clearly state the name of the country of origin of the article of material advertised."

WSYR Joins NBC

ADDITION of WSYR, Syracuse, to the NBC-WJZ network, was announced Jan. 12. The Syracuse station, which will begin operation with NBC on Jan. 22 will be the eighty-eighth in the NBC system. Owned and operated by the Central New York Broadcasting Corp., WSYR operates on 570 kc. with 250 watts. It has been on the air since 1922.

Ultra-High Waves Developed by RCA

CONFIDENT that recent technical developments in "micro-ray" communication will revolutionize the method of transmission, RCA Communications, Inc., in a petition filed with the Radio Commission Jan. 11, offered to abandon its 4-year old case involving use of the continental short waves for a domestic radio-telegraphic network and gave notice of its intention to apply for ultra-high frequencies above 30,000 kc., for use in a domestic network, competitive with the wire lines.

Experiments completed only last month, RCA stated, indicate that the present dot-dash system of radio telegraph transmission will be superseded by facsimile reproduction, which will be swifter, more accurate and less expensive than the present method of communication. Practical application of this mode of transmission, which confirms Marconi's "wave-bending" experiments of last August, according to engineers, would open new vistas of communication and have far-reaching effect on frequency allocations in the future.

The RCA disclosure was made in connection with the Commission's plan to reopen its hearing into the applications of that company and Mackay Radio & Telegraph Co., for frequencies in the continental band lying between 1,500 and 6,000 kc., under court authority, these companies having been successful in the litigation. Use of a "repeater" at predetermined intervals to re-energize the signals sent on these ultra high waves appears the most significant of the RCA developments.

In offering to drop the litigation, RCA said it seems probable that equipment now considered most useful for domestic telegraphy will be "on the road to obsolescence" when devices and methods which the engineers now foresee have been further developed, and that entirely new frequencies would be used.

The continental case grows out of the 1928 allocations first made by the Commission to the now defunct Universal Wireless Communications Co., Inc., which channels have been turned back to the Commission. Although reversed by the Court, the Commission has contended that economic conditions and the availability of wire services did not now warrant allocation of these channels for domestic radio telegraphy. By abandoning claims for these waves, the Commission would have available additional facilities for allocation to aviation, shipping, police and other services.

WKBS Deleted

WKBS, Galesburg, Ill., was ordered deleted by the Radio Commission Jan. 13, by default, through failure of the owner Permil N. Nelson, to respond to a call for hearing. The station had operated on 1310 kc. with 100 watts, unlimited time, and the decision sustained the recommendation of Chief Examiner Yost.

XUM

Changes in Media, 1929-1932

(Continued from page 6)

when used to supplement other media, particularly newspapers and magazines.

Re Other Media Losses

IT WILL BE recalled that newspapers from 1929 through 1931 lost $55,000,000 or 21% of their 1929 revenue.

There are so many factors involved in this loss that the reasons cannot be clearly defined. As the head of the media department in one of the largest advertising agencies said:

"Part of the reduction is due first to the general falling off in advertising appropriations. To a minor extent it may be due to the fact that money which ordinarily issued for newspaper advertising has been diverted to other forms of media, particularly radio.

"Undoubtedly, newspaper advertising does not produce the same returns today that it did three or four years ago, but neither does any other advertising medium. From a relative standpoint we believe newspapers have stood up as well as magazines and both magazines and newspapers probably produce relatively better than either outdoor advertising or car cards.

"It is impossible to attribute the loss in revenue to any one factor or condition. Broadly speaking, the basic underlying reason for all of it is the general economic condition."

Decline Continues

SINCE this man has for more than 20 years placed millions of dollars of contracts in all forms of media, and speaks from a disinterested point of view, perhaps we shall be safer to accept his opinions rather than attempt to draw unwarranted conclusions.

It is worth nothing, however, that in terms of lineage, display and general advertising in newspapers each fell off 22% between 1929 and 1931. Automotive advertising in the same period fell off 46%. The nine months figures for 1932 show that the decline still continues, although not as rapidly, according to Media Records, Inc. Each field of newspaper advertising, therefore, has probably been hit in proportion to the severity of the depression in that field.

One bright spot in the picture is the development of comic advertising, which has helped to offset declining revenues for a few publishers. While this is primarily a copy development, it should be mentioned here as a new income producer in a comparatively virgin field.

Still Much Vitality

IN 1931, Dr. George Gallup, then dean of journalism, Drake University, Des Moines, discovered that more people read the comics than any other section of a newspaper. Advertisers began to make capital of this by preparing their message like a comic strip to catch unwary readers. As an example of results, the volume of advertising in the Hearst Comic Weekly, which was $192,500 in 1931, jumped to $1,173,000 in 1932, showing that there is more than one way to skin a competitive radio cat. Firms like Vick Chemical, Listerine, Kruschen Salts, Ovaltine, Coca Cola, Jello, Post Toasties, were reported by the publisher to have broken every previous advertising record, by their use of comic advertising.

So let it be clearly understood that the present declines in newspaper revenue are no reflection on the newspaper as an advertising medium. There is still plenty of vitality in this established medium for those advertisers who can make wise use of it.

Magazines Lose Heavily

FROM 1929 through 1931 magazines lost $37,000,000 or 18% of their 1929 revenue. Between 1929 and 1930, however, they lost only 1%; but between 1930 and 1931, dropped off $35,000,000 or 17%.

Between 1930 and 1931, 34% of the advertisers in magazines quit altogether. The average appropriation in 1930 was $25,300 as compared with $31,800 in 1931, an increase of 26%. This indicates that part of the loss was caused by some thousand smaller advertisers who dropped out of the picture entirely.

In addition, the appropriations of the 100 leading advertisers as a whole were reduced, especially in certain lines of business. The following table tells the story:

	Amount of Loss
Automotive	$8,125,051
Wearing apparel	4,765,847
House furnishings	4,728,593
Structural	3,183,014
Electrical	3,160,887
Furniture and floor coverings	2,654,711
Association	2,407,281
Office equipment and supplies	2,308,090
Jewelry and silverware	2,269,859
Musical instruments	2,198,801
Total	$35,802,134

Dr. August Hund

THE FIRST demonstration of Dr. August Hund's new "cold" or filamentless radio tube the first week in January attracted widespread interest. The tube, developed for Wired Radio, Inc., is said to have many revolutionary features, requiring no "A" supply and being energized only by a "B" eliminator. It is the result of research of several years. Officials of Wired Radio would not indicate when it will be produced for market.

The first seven of these classifications are among the ten largest magazine advertisers for 1929. They alone are responsible for 81% of the entire loss. Automotive manufacturers withheld 8.1 millions or 22% of the total. Wearing apparel and house furnishings each 13%. Structural material manufacturers of such products as bath room fixtures, roofing, etc., withheld another 8%, and manufacturers of electrical products 8% more. In other words, 64% of the entire loss was in these first five classifications.

Reasons for Losses

GENERALLY speaking, in proportion as each field was hit by the depression, it withdrew its advertising money from magazines. On the other hand, convenience goods, such as foods, soaps and cleansers, smoking materials, toilet articles—actually increased their appropriations, as the following table shows:

	Amount of Gain
Soaps and cleansers	$1,670,452
Smoking materials*	1,544,343
Foods	1,315,036
Insurance	278,162
Toilet goods	225,418
Cameras, optical goods, etc.	64,349
Total	$5,097,760

*For smoking materials Crowell 1929 and Curtis 1931 figures used.

It is a fair statement, therefore, that the losses in magazine advertising 1929 through 1931 were due—first, to reductions among the leaders in those fields hardest hit by the depression; and second, to some thousand of small advertisers who quit entirely.

There is no evidence that the loss was due to any falling off in the effectiveness of magazines as one of the primary media for advertising.

Outdoor Advertising

FROM 1929 through 1931, outdoor advertising lost $30,000,000 or 50%. The buyer of outdoor space for one of the largest advertising agencies explains this loss as follows:

"The large loss in outdoor advertising revenue can be attributed very largely to general conditions. Outdoor advertising plants, unlike newspapers and magazines, cannot take a page out of the book when business is light, and advertisers are quick to sense this condition.

"Outdoor advertisers then, instead of placing orders for a number of months at a time, in the past year or two have placed their business on a monthly basis, depending on the free ride-over to give them outdoor advertising space which they would have to pay for under normal conditions, or have their posters covered up by other advertisers. I think this factor very largely has cut down the outdoor revenue.

"On one of our accounts at the present time, for example, where we want six consecutive months of poster advertising, we have placed orders for three alternate months and are receiving fairly representative showings during the off months, because the plant operator finds it to his advantage to allow our paper to ride over and to cover other paper which has been on display for more than a month or two, to keep his posting plant in

LONG
ON RESULTS

Last month, after completing a schedule of nine 15-minute broadcasts in behalf of a beverage account, the agency man in charge said:

"The fine way in which you handled this selling job was very gratifying to us and to our client. Our experience shows that KOIL is long on results — mighty short on alibis."

KOIL can do a job for you. Write for rates and data.

Affiliated with NBC's Blue Network

KOIL
OMAHA

THE TEST STATION

"Voice of Barnsdall— the World's First Refiner"

COMMERCIAL DEPT., • OMAHA, NEB.

RCA

FREQUENCY MEASURING SERVICE

Many stations find this exact measuring service of great value for routine observation of transmitter performance and for accurately calibrating their own monitors.

MEASUREMENTS WHEN YOU NEED THEM MOST

R. C. A. COMMUNICATIONS, INC.

Commercial Department

A RADIO CORPORATION OF AMERICA SUBSIDIARY

66 BROAD STREET NEW YORK, N. Y.

presentable condition.

"The above, of course, is not entirely the case, but I would say quite largely so. I think we could say, too, that possibly outdoor has suffered more at the expense of radio than some of the other media—particularly painted displays, because paint is purchased on the long-time basis and many advertisers do not want to make long-term commitments in times like these."

Blamed on Depression

HERE AGAIN, there seems to be no evidence of failure in the medium itself. It is true that the outdoor advertising industry has been under attack for some years for alleged defacement of the landscape. Indeed, the plant owners themselves are in sympathy with this movement as expressed in a Dec. 5, 1932, bulletin from the National Outdoor Advertising Bureau:

"Organized outdoor advertising would be well pleased to see every scenic stretch of every highway in the country entirely without advertising structures of any kind."

And Ernest Elmo Calkins in a recent article "Posters of 1932" shows that the quality of outdoor advertising is steadily improving:

"The number of really good posters is large and is increasing, though this is not apparent to casual observation as the banal and ineffectual ones outnumber them."

Thus the losses suffered by outdoor advertising are chiefly due to economic conditions rather than to any weakening in the quality of the medium itself.

As to Car Cards

FROM 1929 through 1931 car cards lost $5,000,000, or 50% of their 1929 revenue. This loss was caused largely by two conditions: the depressed state of the electric railway industry itself, and the general reduction of advertising appropriations.

In the same three-year period the operating revenue of electric railways decreased by $173,000,000 or 19% of 1929 revenues. The number of passengers carried decreased by $2,651,000,000 or 17%. These figures are based on the U. S. Commerce Yearbook 1932, and include bus lines operated by the street railways.

Advertising appropriations 1929 through 1931 decreased $110,000,000 or 20%.

In addition to these factors, it is also probable that some of the revenue formerly going to car cards has been diverted to radio. There is no way, however, to pin this down in figures.

General Conclusions

THE RECENT changes in advertising media boil down to this:

1. From 1929-1931, newspapers, magazines, outdoor advertising, and car cards combined lost $127,000,000 in revenue or 23%.
2. Outdoor advertising and car cards suffered more than twice as great a proportional loss as either magazines or newspapers.
3. In the same period, radio gained $17,000,000 or 89%. This was 13% of the total loss for the other four media.
4. Radio, through its demonstrated ability to increase sales, has been used primarily to supplement newspapers and magazines.
5. Although radio is now not more than 10c of the total U. S. advertising dollar, its revenue is increasing while the revenue of other media is decreasing.

From these facts we may conclude that the four original media: newspapers, magazines, outdoor advertising and car cards all suffered in proportion as the depression hit their particular fields. In addition, radio entering as a new, quick-action medium, enticed advertising dollars into circulation that might otherwise have been withheld, and at the same time took away some of the revenue from the older media.

Such, as clearly as I can focus it, is the situation today. What the future may bring, I have neither the wisdom nor the audacity to predict.

NBC Stages Auditions For Four Advertisers Also Hears New Talent

AMONG new accounts auditioning programs at NBC is Charis (perfume), which heard two sets; the first comprising Lottice Howell, Robert Simmons, Pollock and Lawnhurst and Phyllis Nickerson, and the second, Mary Olds, George Shackley, organist, Margaret Stanley, soprano, Edward Nell, baritone and a cellist and violinist.

Hellman's Mayonnaise, which recently went off the air after sponsoring Jones and Hare, plans an NBC comeback with Bill Gaxton, Victor Moore, Jeanie Lang, Songsmiths Quartet and an orchestra under the direction of Harry Salter.

Sinclair Oil is auditioning a new talent set-up to originate from the Chicago NBC studios and to replace its present Wener Minstrels show.

Maxwell House auditioned the Three Keys, Pickens Sisters, Three Scamps and Keller Sisters and Lynch for possible use on its Show Boat broadcasts.

Among the talent auditioned by NBC for possible use as sustainings or to be sold commercially were Joe Howard and Case, with 16-piece orchestra; a musical comedy with Harold Sanford, 13-piece orchestra and chorus of 16 singers; "Crazy People," sketch; Counts Nicolai and Gregor, comedy; a minstrel show to feature Eddie Leonard; "Criminal Court" sketch; Benny Ross, impersonator and master of ceremonies, and Dr. Eisenberg's orchestra of 12 pieces.

Sponsors Ship News

COMMERCIAL NEWS, Los Angeles daily shipping guide, has taken a week day early morning program to announce scheduled arrivals and departures of steamers from the Los Angeles harbor. It will also be on the air Saturday night with a speaking program. Paul S. Armstrong, manager of the California Fruit Growers Exchange, inaugurated the series late in December over KRKD.

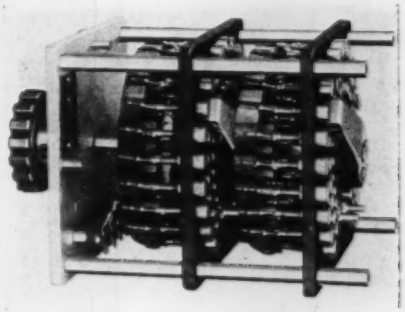
A Master Gain Control

Low Noise Level

Panel at Ground Potential

Positive Grip Knob

Negligible Frequency Error



Type 552 Volume Controls are available in T- and H-sections with impedances of 200 or 500 ohms, and in L-sections with impedances of 50, 200, or 500 ohms.

Total attenuation 30 db. in steps of 1.5 db.

PRICES:

L-type	$28.00
T-type	34.00
H-type	48.00

For Microphone Mixer Circuits

Type 652 Volume Control

is a slide-wire type of attenuator combining compactness and low cost with excellent electrical and mechanical properties. It uses a ladder-type network which has a linear attenuation characteristic and nearly constant impedance. The noise level is extremely low.

Impedance: 50, 200, or 500 ohms.

Infinite Attenuation: linear from 0 to 45 decibels.

PRICE: $12.50

For complete details, address the General Radio Company, Cambridge, Massachusetts.

GENERAL RADIO CO.

INSTRUMENTS OF PRECISION AND DEPENDABILITY

CAMBRIDGE A, MASSACHUSETTS